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## REVIEWS OF NEW BOOKS.

*The Lawyer—his Character and Rule of Holy Life: after the manner of George Herbert's Country Parson.* By Edward O'Brien, Barrister-at-Law. Pp. 284. Lond., Pickering.

PRINTED and got up in Mr. Pickering's very great and antique-looking style, this is in itself a rather extraordinary book; and discusses points of great public interest in a manner so new as to render it quite original. It is the work of a very pious and religious lawyer; and connects the discharge of all his legal duties with his moral and Christian obligations—a connexion, we are inclined to believe, not very common among the majority of his brethren. The author was third son of Sir E. O'Brien of Cromland, born in 1808, educated at Cambridge, called to the Irish bar, and died in 1840 of a fever, caught in consequence of his exertions on behalf of some Charitable Societies in Dublin. This is a brief history; and yet of a truly sincere and good man, and one of vigorous intellect, upright principles, and most consistent conduct.

"From his earliest years (says his editor in the introduction) my lamented friend was remarkable for a scrupulous regard to justice. I have never known another person so entirely conscientious. On all occasions his first desire was to know what ought to be done, and do it. The great and inviolable things which belong to truth, justice, and mercy, seemed with him ever present. On the other hand, the ordinary objects of selfish ambition appeared to him fantastic and unreal. It is not uncommon to meet men who inquire, as metaphysicians, into the first principles of right and wrong; but he followed justice into its minutest details; he believed the broken bread of justice to be the food of all social life, and reverently gathered up its very crumbs; nothing seemed to him trivial in which conscience had a part. . . . He did not think meanly of those who adopt the ordinary views of the legal profession. Believing their principles on this particular subject to be worthy of severe condemnation, he yet denied not that many who act on those principles are good, honourable, and wise men. They have inherited an error, and they propagate it. Some of the best men who lived three hundred years ago deemed it a duty to persecute with fire and sword. Three hundred years hence, men not worse than ourselves may do what we should be ashamed of doing. We are clear-sighted enough concerning that evil which is foreign to us, but we lack strength to wrestle with the error of the day. We cannot even discern its true proportions; much of it remains invisible; its outline is uncertain; it is every where diffused; it is consistent with the philosophy of the time, and we are all indirectly philosophers; it is associated with the remembrance of those whom we revere, and we all reason through the affections; we are probably committed to it by our past conduct, or it is congenial with the principles on which we act. Moreover, to put away a conviction long entertained is not like changing our clothes; it is a painful process, more analogous to flaying off a diseased part of

the skin; our principles not being adventitiously picked up, but silently exuded from within, like the bark of a tree, and gradually hardened by exposure."

These matters are, however, treated of in detail in the body of the work; and we turn to it, in order to illustrate more fully some of the leading opinions of the writer, which much concern the administration of justice and well-being of society. In a previous Apology, he tells us, "The object of the following pages is to portray in outline the character of a British lawyer; to suggest the motives which should animate him, and the principles which should direct him in the exercise of his calling. \* \* \* In earlier times, no manual (so far as I know) was offered to the professors of the law, to direct or control their conduct; to impugn false or to suggest right principles. The chivalric spirit of the profession, which regarded the fee of the lawyer as the offering of gratitude, not as wages for labour, would have turned with abhorrence from a theory which makes a lawyer the mere implement of his client, to be used at his pleasure for good or for ill; and though, doubtless, there were but too many who, by their accursed avarice and unjust arts, gave occasion to the censures of the satirist and the moralist, such censures fell harmlessly upon the profession at large, which defended itself by repudiating the principles against which those attacks were directed. Now, however, that principles in morals generally, and particularly in regard to the professional conduct of advocates, which former ages would have shrunk from with disgust, are openly avowed and commonly followed, it seemed not an idle task to set forth the portraiture of that character which once was, and, though too often ridiculed, I trust yet is the property of many; to the end that those who may never heretofore have thought seriously upon the deep responsibilities which attach to the calling of the lawyer, may look upon either picture, and choose which they will for their own; whether they will consider themselves in the exercise of their calling as 'under no obligation to speak the truth;' as 'paid for affecting warmth when they have no warmth, and for appearing to be clearly of one opinion when they are in reality of another opinion;' as 'men who, with wigs on their heads, and bands round their necks, may without blame do for a guinea what, without these appendages, they would think it wicked and infamous to do for an empire;' or whether they will not rather, on the other hand, consider themselves as the agents of God in the work of justice; as 'the counsellors, secretaries, interpreters, and servants of Justice, the lady and queen of all moral virtues;' as 'orators bound to use the power of their tongue and wit to shame impudence, to protect innocence, to crush oppressors, to succour the afflicted, to advance justice and equity, and to help them to right that suffer wrong.'"

On the assertion that "the lawyer is the representative, the interpreter of his client, and if he does otherwise than the client bids or wills, the client is not properly represented;" Mr. O'Brien observes, "The obvious error in this theory is the assumption that any one can

have a natural right to ask the aid of another in doing what is unjust or wrong. It cannot even be asserted that a man, when acting alone, has a natural right to do wrong. He has, it may be, a power to do so; but he can have no right—much less can he have a right to ask assistance from his fellow-man. And hence it would seem to follow as a necessary consequence of the above theory—a consequence which, I believe, is found its practical result,—that a dishonest, base, and impious client should of right be represented by a dishonest, base, and impious advocate. A trusty, upright counsellor dare not—could not—with an unblushing countenance allege that as true which he believes to be untrue, or defend that as just which he knows to be unjust; and hence the duty of doing so—if duty it be—must of necessity devolve upon him, who, skilled in the ways of falsehood and fraud, can with composure act a part which habit has rendered easy to him. That in different ages there should have been found men, in all other relations of life listening with attention to the voice of conscience, and earnestly seeking to obey its dictates—who, seduced by a false estimate of duty, and mistaken feelings of humanity, have persuaded themselves that, in the exercise of their calling, they might without blame lay aside their moral nature, and, divesting themselves of the higher character of men, suffer themselves to be used as mere things,—is a fact which, while it may not be denied, must ever be deplored; and which can be accounted for only by the technical habit of thought to which the study of positive law introduces its professors. \* \* \* Why," he says elsewhere, "shall the apothecary be commended for refusing to sell a poisonous drug to one whom, on moral probabilities, he believes about to make an ill use of it? or a bookseller, for declining to sell books of an immoral tendency? or a vendor of arms, for refusing to supply them to those whom he believes to be traitors to his king and country? and the lawyer alone be excluded from the privilege of exercising his calling with conscience towards God and his fellow-men?"

We think it would be very difficult to answer this inquiry in a way congenial with, and satisfactory to, the general practice. In a case of city-compensation last week, Mr. Sergeant Wyld (a very high legal authority) said openly, in words, "I am bound to get the most I can for my client." If lawyers of every degree were to limit imposition they are engaged to enlarge, to reprobate guilt they are fee'd to defend, to discourage vice so as to lessen its amount, to throw oil upon the boiling passions, and repress the contentions by which they live, they would hardly be human men in the existing understanding of a lawyer's duties and the constitution of civilised communities. How could their thousands and tens of thousands not only occupy comfortable and luxurious positions in the world, but even procure food and raiment, were they to become apostles of peace and goodwill among their fellow-creatures? No; they must of necessity rather fan the fires which produce them warmth, look with apathy on the distresses out of which flow so much of their revenues, and be bottle-holders to the

strifes which, however unprofitable to the combatants, are profitable to them. If the guilty escape, and commit more crimes; if the innocent fail of redress; if the murderer go scot-free; if the villain succeed, and the right be plundered, it is all the *esprit du corps* of the profession. It must shine to prosper; it must be sharp to ensure patronage; it must be eloquent at the bar, and bitter in the office, to get the employment of thriving competition.

In a stringent article in the *Times* of the 26th August, we read the following remarks on an oratorical appeal of Mr. Thessiger, in the case of Lord Hertford's Scapin pimping valet, Suisse, now a person of very large fortune; "the voice of his master from the grave," i. e. his will bequeathing him a legacy, "having proclaimed him a most excellent man!" On this the journal in question observes: "How a respectable and high-spirited man could allow his imagination, or his supposed duty to his client, to bring such a figure as this out of his mouth, we confess ourselves unable to understand. Something, of course, is to be allowed to the advocate. He is paid to get off his client, and is bound to labour heartily for that object. Still, there are different ways of doing this. There are limits to what an honourable man will say or do, even in this cause. Professional *etiquette* (gentle name!) itself is not absolutely unscrupulous. Professional *etiquette* itself, we should have hoped, would have shrunk from demanding such a prostitution of good words."

But when Laws themselves are cruel, anti-Christian, and monstrous, can we wonder at cruelty and injustice in those who enforce them, and are the ministers of the vilest oppressions which can disgrace human nature? A little while ago we were much struck with the following paragraph in the newspapers:

"William Simmonds, aged forty-eight, a bricklayer, died in Horse-monger-lane gaol on Sunday last: he was a prisoner for debt, the sum being 14s. 6d. He was in bad health when taken, and two other detainees had been lodged against him. The jury were about to enter into the particulars of the case at an inquest held on Wednesday before Mr. Carter in the prison, but he stopped them, and said all they had to inquire into was the cause of death, and whether he had been properly treated or not while in the prison. The jury said they were satisfied that every attention had been paid, and returned a verdict of 'Natural death.' Deceased had left a wife and family, and had, up to his arrest, enjoyed good health. In consequence of the late severe winter he had been thrown out of employment."

A severe winter; a wife and family; a want of work; the crime of a debt of fourteen shillings and sixpence, and imprisonment therefor,—are the justifiable causes of a Natural Death at the age of forty-eight; and we ought to be satisfied, with the jury, that "every attention has been paid" to the poor man, murdered according to law!

On the duties of an advocate, Mr. O'Brien examines and refutes ten different arguments in favour of undertaking bad causes, and employing the utmost powers of ingenuity, sophistry, eloquence, and falsehood, to obtain a triumph for the criminal, and inflict a consequent wrong on the innocent, or injury on society at large.

"If, after all (he concludes), it shall be asserted 'that the course proposed, however beautiful in theory, is in practice utterly visionary,' I appeal from such a statement to the experience of those nations in which the civil law has been received; in most of which an oath is required from the advocate that he will defend none but just causes, and those only by just arts: and till the whole bodies of advocates in those countries shall, by better evidence than mere surmise, be proved guilty of

the crime of continued and continual perjury, I fearlessly deny the assertion in the same latitude in which it is made. That difficulties will arise in the path of the advocate who seeks to carry out the principles I propose, it is impossible to deny. But these difficulties are only the same as those which every one will meet, who, professing himself the friend of others, yet assumes to himself the right of denying his assistance to a friend in any undertaking which he deems wrong. The fee which the advocate receives does not alter the nature of the case, unless, forsooth, it shall be considered 'that a motive sordid in its nature can so hollow a cause of cursed iniquity as to render it fit for any man to prostitute his tongue in its behalf,' and so long as it shall be right for a man to decline to participate in the evil enterprises of one whom he has heretofore deemed his friend, so long shall it be lawful for the advocate to decline the conduct of causes which he deems unrighteous. It is true the advocate is only in a qualified manner, and for limited purposes, the friend of his client; yet so far as he is, the principles which should regulate the conduct of friends one with another are applicable to him: and though it may sometimes happen that a dishonest client will apply for aid to an honest counsel, and find his expectations disappointed, the injury to the client (if injury it be) is one that will occur but rarely; inasmuch as, when the principles of an advocate are known, those whose intended conduct is such as to make them dread the contact with what is high-minded and conscientious will avoid the man who himself acts upon honest principles, and counsels others to do likewise. This view of the question will not satisfy some: that the upright client, attorney, and advocate, should consort together will not content those who embrace the levelling principles of utilitarian morality."

A glowing picture of a lawyer at the present season of relaxation may be copied, as a farther illustration of the writer's talents and principles, which, if visionary, are yet pure, and if impossible to be carried out to their full extent, would yet, even in degree (be it narrow or wide), tend much to the honour of the profession and the good of mankind.

"*The Lawyer in Vacation.*—The lawyer in vacation is like a field lying fallow, reposing from past, and preparing for future labours: there is neither ploughing, nor sowing, nor reaping—neither books, nor courts, nor fees—yet here and there a flower or plant springs up. Wherever he chances to be, the lawyer refuses not advice to the poor, neither omits any opportunity which offers of reconciling differences or preventing litigation. More than this in the business of his calling he cares not to do, not only because for the most part the health of his body and mind require these seasons of rest, but more especially because he fears lest by an unbending application to the study of the law, he make narrow his mind. For, strive as he may after the larger and higher principles of natural law, much of his time, he finds, must of necessity be employed in the study of those minute distinctions which the ingenuity of lawyers, aided by the infinite variety of human events, and the imperfection of positive laws, has, by little and little, compelled the diffidence of judges to sanction. Now, lest this microscopic study should injure his moral and intellectual vision, the lawyer delights, during these seasons of relaxation, to climb the hills which surround the narrow valley where the scene of his daily labour lies, and to view from their tops the glories of crea-

tion set before him by the hand of Almighty love. And now he frequents the joyous halls of imagination, where the handmaid poise waits upon his feasts, and crowns with a more sparkling wreath the cup of sober-minded pleasure; or seeks the cool groves of philosophy, where discursive thought and inventive reason supply invigorating viands to enlarge and strengthen the mind. With these, if opportunity offer, he seeks in travel to expand his knowledge, as well of nature and art, as of men and manners. If he bend his steps to foreign lands, he inquires, in the states through which he passes, concerning the condition of the people, noting what of excellent or defective he observes in the institutions of each, and the sources whence derived; as, whether of old standing and growing out of ancient laws, or whether the fruit of modern legislation. If, as he loves rather, he betake himself to the hospitable homes of friends in his native land, he omits no opportunity of acquainting himself with whatever of useful and charitable exists in the public or private institutions of the neighbourhood; and where he may be of service (as strangers often may), he spares no labour necessary to that end. Especially he delights to further those designs which have in view the promotion of religion, knowing that where piety advances, all good things will quickly follow in her train."

A fervent prayer concludes the work; and there is an appendix, shewing extensive reading, and the application of it to the language and reasoning of the text.

But though worldlings and practitioners may call the sentiments of the dead Lawyer fanatical or romantic, his voice from the grave strikes us as far more deserving of consideration than that of Lord Hertford, so appropriately quoted by Mr. Thessiger. The evil done by a vagabond becoming wealthy, *poor encourager les autres of the same genus*, is but a trifle in the social scheme; but the systematic enforcement of injustice and oppression as a rule among the most powerful class of men in civilised life, is an affliction of the most horrible description. "The law" is the Juggernaut of England. If poor debtors perish in gaol, it is "the law;" if senseless mobs are put down and punished, it is "the law;" if criminals are found not guilty, it is "the law;" if honest men are defrauded, it is by "the law;" if scoundrels find it "all right," it is by "the law;" and if many thousand most respectable, responsible (and we firmly believe, a number of humane, feeling, and honourable) persons live in affluence, luxury, and the comfort of not sharing the woes they contribute to dispense, it is by "the law,"—as an old Cavalier sung—

"For this is law, and this is it  
Which grounded is in holy right  
And reason."

*The Palfrey: a Love-Story of Old Times.* By Leigh Hunt. Pp. 80. How and Parsons.

WELL done, Mr. Hunt! It is some few years since you first lighted up your poetic lamp; and it is a pleasure to see that the flame is not only not extinguished yet, but, on the contrary, sheds a pleasant old light upon pleasant old times. *The Palfrey* is varied, according to the writer's fancy, from an ancient French poem by Huon le Roi, anterior to the days of Chaucer. He has localised it, about Kensington and Hendon, and in the reign of Edward the First, paints the incidents agreeably to the romances and ballads of that period, with an admixture of the grave and gay, and passages of description, humour, or tenderness. Mr.

Hunt's taste for the charms of the antique Anglo-Norman lays is gracefully displayed throughout; and the story itself is one of amusing interest. The *vieille garde* carrying off the bride in a dose of sleep, and the Palfrey's rescue of her from the corrupt abduction, are related with comic quietude; and the whole winds up just as such an adventure should. Two quotations will speak the rest. Here is the cavalcade alluded to:

"Could the sweet moon laugh, its light  
Had surely been convuls'd that night,  
To see fifteen old horsemen wag  
Their beards to one poor maiden's nag;  
Fifteen old beards in chat and cough,  
Rumbling to keep the robbers off,  
And ever and aye, when lanes grew close,  
Following each the other's nose,

And with the silver beam she cast  
Tipp'd, like every tree they pass'd.  
The owls they seem'd to hoot their folly  
With a staring melancholy.

After jealous sort, I wis,  
Cull'd Sir Grey these guests of his,  
Not a soul so young as he  
Gracing all his chivalry:  
Six there were of toothless fame,  
With each his man, of jaws as tame;  
Then his own, the palest there;  
And last, Sir Guy's, with whitest hair:  
And each had snugg'd him for the night  
In old flapp'd hat and cap as white,  
In double cloak and three-fold hose,  
Besides good drink to warm his toes:  
And so they jog it, beard and nose,  
And in the midst the palfrey goes;  
Oh! ever well the palfrey goes;  
He knows within him what he knows,  
And so full well the palfrey goes."



The youthful Sir William's feelings on receiving tidings that his beloved has been taken from him by her father, to bestow on his hunx of an uncle, is good of another sort:

"He opens, reads, turns pale as death;  
His noble bosom gasps for breath:  
His Anne has left his love for gold;  
But, in her kindness manifold,  
Extorted from his uncle's hoard  
Enough to leave him bed and board.  
Ah! words like those were never Anne's;  
Too plainly they the coarse old man's;  
But still the letter, still the fact;  
With pangs on pangs his heart is rack'd.  
Love is an angel, has no pride;  
She'll mourn his love when he has died:  
Yet love is truth, so hates deceit;  
He'll pass, and scorn her, in the street.  
Now will he watch her house at night  
For glimpse of her by some brief light,  
Such as perhaps his own pale face  
May shew; and then he'll quit the place.  
Now he will fly her, hate, detest,  
Mock, make a by-word and a jest:  
Then he hates hate; and who so low  
As strike a woman's fame? No, no;  
False love might spite the faithless Anne,  
But true was aye the gentleman.  
Thus paces he, 'twixt calm and mad,  
Till the mid-watch, his chamber sad;  
And then lies down in his day-dress,  
And sleeps for very weariness,  
Catching and starting in his moan,  
And waking with a life-long groan.  
Sometimes he dreams his sorrow makes  
Such weeping wail, that, as he wakes,

He lifts his pitying hand to try  
His cheek, and wonders it is dry.  
Sometimes his virgin bride and he  
Are hous'd for the first time, and free  
To dwell within each other's eyes;  
And then he wakes with woful cries.  
Sometimes he hears her call for aid;  
Sometimes beholds her bright array'd,  
But pale, and with her eyes on earth;  
And once he saw her pass in mirth,  
And look at him, nor eye let fall,  
And that was woful'st dream of all."

With one extract more—their joint love as they ride to the Court, where the king rights them—and we have done:

"Ah! the green lane still was pleasant.  
Hope was theirs. For one sweet hour  
Did they, last night, in bliss devour  
Each other's questions, answers, eyes,  
Nor ever for divine surprise  
Could take a proper breath, much less  
The supper brought in hastiness  
By the glad little paping page:  
While row, meantime, his mother sage  
To wait upon the lady sweet,  
And snore discreetly on the seat  
In the window of the room,  
Whence gleam'd her night-cap through the gloom.  
Then parted they, to lie awake  
For transport, spite of all heart-ache:  
For heaven's in any roof that covers,  
Any one same night, two lovers;  
They may be divided still;  
They may want, in all but will;  
But they know that each is there,  
Each just parted, each in prayer;

Each more close, because apart,  
And every thought clasp'd heart to heart."

Said we not that this was a pleasant composition?

*The Dress of the Clergy.* By a Clergyman.  
Pp. 24. London, W. E. Painter.

THESE are indeed stirring times; and, among other stirs, the stir in the Church is not the least prominent. The present publication shews that it has even raised the question of raiment; and besides returns to other lapsed observances, it is now mooted that the clergy should re-adopt the clerical habit of the cassock, &c., in every-day life. We know not when the cassock, for which "a Clergyman" and a good many others of the same cloth are now raising an outcry, was introduced into the Christian church, nor upon what ground it was so introduced. There was no such garb in the first centuries of Christianity; and it does seem—except, perhaps, recommended as being decorous—an unnecessary adoption of a pagan vestment. For the pagan priests it was as needful to have a covering of this sort as for a butcher to wear an apron. They would otherwise have been spotted and splashed with the blood of their sacrifices; but in our clean symbolic rites there can be no occasion whatever for a similar protection; and we might just as well reverse the matter, and insist on butchers going to church in their aprons, as on clergymen walking about their every-day occupations in this clerical dress.

In our last we alluded to the indecorum, not to say profanity, of sacred texts on the title-pages of novels, however serious; and with the same feeling we must say that we heartily disapprove of a discussion like this *on dress* being introduced in such language as the following:—

"The close of the last century, and the first quarter of the present, witnessed a mighty struggle, both within the Church and without it—a struggle for Christ, it might be denominated—a yearning in the bosom (Rev. ii. 4) of the Church after her first love—a repenting (ver. 5), and so doing (Heb. vi. 1) the first works—a returning to Jesus the foundation (1 Cor. iii. 11), and the corner-stone (Eph. ii. 20), and the glory (Isa. lx. 19)."

Important as the reverend author may deem the fashion of clerical garments to be, surely this is not the way to write about such things. And then we pass to such arguments as these:—

"If the eye glances at the practice of the English clergy in reference to that part of discipline to which we would call attention—the manner in which the Anglican clergy are in the habit of dressing—it will be confessed by many that it is very irregular and unsatisfactory. It may even be doubted whether, notwithstanding the generally increased attention to the Church's claims, the dress of the elder part of our clergy is not becoming less clerical, less markedly significative of aged presbyters, than it was a few years since. Indeed, a clergyman now-a-days knows not how to dress so as to distinguish the clerical from the lay habit. If he adopts the rounded coat with straight collar, which formed the mourning court-dress of the last century, he finds that the Quakers and other sectarians have anticipated him even here. The mourner dresses in black like himself, and the tradesman and the farmer wear the same white cravat. And the great objection that we have to all endeavours to approach, without obeying the canon, is, that they are the isolated and unauthorised attempts of single individuals here and there. So that, in fact,



it remains that a clergyman must now either dress in the main as do his lay brethren, or, if he aims at clerical appearance, he must be content—which no man should be—with being set down as a pedant or a partisan."

The Quakers rarely wear black, we believe, but brown; but white cravats, to be sure, have lately come into use again; and therefore the writer contends that the clergy should go back to the 74th canon of the Church—and that all ecclesiastical persons "shall usually wear in their journeys cloaks with sleeves, commonly called priests' cloaks, without guards, welts, long buttons, or cuts. And no ecclesiastical person shall wear any coif or wrought nightcap, but only plain nightcaps of black silk, satin, or velvet. In all which particulars concerning the apparel here prescribed, our meaning is, not to attribute any holiness or special worthiness to the said garments, but for decency, gravity, and order, as is before specified. In private houses, and in their studies, the said persons ecclesiastical may use any comely and scholar-like apparel, provided that it be not cut or pink; and that in public they go not in their doublet and hose, without coats or cassocks; and that they wear not any light-coloured stockings. Likewise poor beneficed men and curates (not being able to provide themselves long gowns) may go in short gowns of the fashion aforesaid."

To comply with this, as "the special messengers and ministers of Almighty God," it is declared by the annotator to be only necessary for the clergy to wear "a canonical coat or cassock at ordinary times, superadding to it, both on all public solemnities, and on every other dress occasion, the gown of their ministry or degree, the hood, the scarf, and, out of doors, the square cap. \* \* \* In winter (he adds, with much consideration) the cassock might be made of cloth, or of any other very warm material. And in summer it might be worn of black cashmere, bombazine, or silk. Indeed, in the present day there are so many new inventions for every want—which would extend in this line, if what we are recommending were adopted—that there would be no lack of materials, soft and strong, warm and soft, to suit every varied constitution, and liking, and climate, and season. In warm weather it might probably be worn single-breasted, and buttoned straight up the middle; and in cold, as it is generally now made, double-breasted. It might either be made so loose as to allow for any quantity of wraps to be worn underneath; or, if fitting the body like a coat, the canon provides for a priest's cloak being thrown over it when required. For walking and riding, the cassock might be made the length of an ordinary great-coat; and for dress and solemn occasions, it might have that flowing length which seems most proper to it. If these things were attended to, we doubt whether there is any kind of dress, worn by any class of persons in this country, which would possess equal comfort or healthiness; affording the means of increasing it to any warmth, or depressing it to almost any coolness; and having what are considered the highest requisites of clothing, the qualities of covering entirely, of being warm and loose. And it may be mentioned, that, when once adopted, it would not be found more expensive, if so much so, as that now ordinarily worn."

Many other reasons are adduced in favour of the change, the most cogent of which is, that being so distinguished by dress the clergyman must of necessity become more circumspect and exemplary in his habits of life and conversation.

No one could dance in a cassock, or go to plays, or partake of any profane amusements, or hunt, or shoot, or ride races. "The surplice would at once resume its proper place as the garment for the Church and the divine services, because the gown and cassock would be appropriated to common duties. Above all, might not this have the effect of reminding the clergyman of the prayer of the man of God, and the desire of God himself, that (Psalm cxxxii. 9) 'his priests should be clothed with righteousness?' Might it not tend in its measure, under the blessing of God, to effectuate the prayer in our Church Litany, 'for all bishops, priests, and deacons, that both by their preaching and living they may set forth God's word, and shew it accordingly?'"

The blind puns in this brief quotation might induce us to fancy that the author did not think his subject above a joke; and that if the tailor makes the Man, there is every reason for his also making the Minister! But here is another argument:—

"If we consider the advantages derived to the army and navy by a separate dress, we shall see that the very same will, by God's grace, accrue to the clergy from a similar usage. If wearing the uniform makes those brave who are not so by nature, and incites them to manliness and martial vigour, would not the wearing clerical garments have as much effect as any thing outward could have, to produce devotion and laboriousness among the clergy? The military dress increases brotherly feeling among the officers and soldiers; and perhaps the clergy would not quarrel so much with their brethren, when their brother's very habit reminded them that he was a brother; and whenever the clergy met, they would know and acknowledge one another. \* \* \* But this must be left, as indeed we would respectfully submit all, to episcopal wisdom; though it would be pleasing to see our bishops habited now as one has seen the pictures of the martyr bishops of the Reformation in prison."

We would finish with this unsavoury simile, but that we are desirous to end with the author's own concluding words, which we think eminently worthy of the puritanism which is the essence of the tract:—"Let us (he says) commend the matter to God. If it will add to his glory and to the good of his Church—to the devotion of his ministers, and the spiritual submission of the people—may God grant that it be adopted as speedily as He shall see fit to move the hearts of his servants, the bishops, to order it! But if not, God forbid."

*Novum Testamentum Græce. Ad antiquos testes recensuit, lectionesque variantes Elzeviriorum, Stephani, Griesbachii notavit Constant. Tischendorf. Post 8vo, pp. xxii. 625. Paris and London, 1842. F. Didot and Co.*

A VERY carefully prepared edition of the Greek Testament, preceded by a short Prolegomena, written in neat and perspicuous Latin, and containing an account of the principles on which the text has been constructed, in some of which the editor differs widely from the critical canons of Griesbach. Though the variations from previous recensions are very numerous, yet M. Tischendorf says: "intelligentes viros reputare velim, non ubique me ea textus conformandi libertate ausum esse uti qua utendum existimo." We do not deny that sometimes a slight alteration has a wonderful effect in removing a harsh construction, or making plain what before was scarcely intelligible; but how far such emendations are

justifiable, without in each case stating the authority on which they rest, is a question of some importance. It is true that, in the present instance, a list of the *subsida critica* is given, consisting of (1) *codices græci*, (2) *versiones antiquæ*, (3) *patres ecclesiastici et scriptores veteres*, and that by means of the table of *lectiones variantes* at the end, the reader may see in what this text differs from Stephens' third edition, Par. 1550, and Griesbach's second edition, 1796-1806; yet this does not shew him on whose authority any particular reading is adopted; and must, of course, be fatal to its use for critical purposes. In several respects M. Tischendorf's text bears a striking resemblance to one edited by Lachmann in 1831: *ex. gr.* in all the cases pointed out (Proleg. p. x.) of the combination of the conjunctive aorist and the indicative future, the two editions exactly agree, except that in one passage the aorist and future are transposed: the constant use of the  $\nu$  before consonants as well as vowels, together with several other peculiarities (as  $\delta\varsigma$   $\mu\epsilon\nu$ ...  $\delta\varsigma$   $\delta\epsilon$  for  $\delta$   $\mu\epsilon\nu$ ...  $\delta$   $\delta\epsilon$ ), are also common to both. We accordingly expected that some mention would have been made of Lachmann's (excellent) edition; but except in one place—and then only to blame him—no notice whatever is taken of it. Is this just? The distinctive characteristics of Lachmann's had made so strong an impression on our mind, that we had hardly examined a few pages of M. Tischendorf's before we were struck by the numerous points of resemblance between them: we accordingly collated a great variety of passages, and were thereby only the more confirmed in our first opinion.

Of the care and accuracy with which, as a whole, the work is executed, we can speak in terms of high praise; though there are some oversights, one especially, of a rather strange kind. In p. vi. on Mark v. 6 we read, "Hoc in indice lectionum variorum prætermittimus; scripsi enim  $\pi\rho\sigma\epsilon\kappa\upsilon\nu$   $\alpha\upsilon\tau\omega\nu$  pro eo quod pleurumque (itaque etiam a St. et Gb.) editur  $\pi\rho\sigma\epsilon\kappa\upsilon\nu$   $\alpha\upsilon\tau\omega$ ," but on turning to the passage, we find  $\alpha\upsilon\tau\omega$ , not  $\alpha\upsilon\tau\omega\nu$ . In the same page, seven lines higher, Matt. xxv. 15 should be 16. Our critical eye detected also, in some cases,  $\tau\eta$  for  $\tau\eta$ ,  $\iota\upsilon\alpha$  for  $\iota\upsilon\alpha$ ,  $\rho\eta\theta\epsilon\nu$  for  $\rho\eta\theta\epsilon\nu$ : p. 29, l. 9,  $\rho\lambda\gamma\omega\nu$  for  $\rho\lambda\gamma\omega\nu$ , &c. &c. The contractions employed in the Prolegomena are often a complete puzzle: thus, we are referred to "De Wettii et Lueckii VV. S. VV." as the authority for some statement: now these initials may mean "Variorum Scriptio Verborum," but they also may, and perhaps do, signify something else. Then there is Ni Ti and No To, with sundry other strange-looking fragments of words, which have a very pedantic air, and for which we can find no excuse in such a work. These, however, are but slight blemishes; and we have no doubt that M. Tischendorf's zeal and eminent qualifications for his task will be justly appreciated by all who are engaged in similar studies.

We had almost forgotten to say, that the volume is worthily inscribed, in a glowing but well-merited panegyric, to M. Guizot, the French minister; with the closing words of which we heartily concur: "*Vir summe, vale! Vale, ut semper tuam illustres patriam, ut gentium conserves pacem, ut augeas bonas artes, ut sacris faveas litteris.*"

#### Popular Eastern Poetry.

[Second Notice: conclusion.]

In our last *Gazette*, p. 610, we promised a further review of the Eastern poetry, in various

dialects, appended to the remarkable history and compositions of the bandit Kurrogrou; and though we lose much of the interest and beauty of these productions from a want of sufficient acquaintance with the exact meaning of a multitude of oriental similes, allusions, and expressions, and also a knowledge of them in their original language, we think there is still enough of intelligible imagery, happy ideas, and even nature (though looked at through different media than with us) to gratify the lovers of true poetry, as well as to display the curious turns of the poetic mind among other circumstances, customs, and feelings. In these dialectic songs we are glad to miss much of the highflown oratoricalness of the Persian, and to find instead some of the wildness of the Tatar and Turkman. Among the former, their Gyrans occupy the place of the Scandinavian Scalds, and their minstrel efforts are designated *tolgaws*. In Adiga, one of the longest of these, the khan is represented as being in great tribulation in consequence of his quarrel with the white man; and the narration proceeds in the following descriptive and characteristic manner:

"He sent messengers in all directions to call to a diet all the respectable and clever old men and gallant young warriors. He called a meeting of all his nation. First, he acquainted with that event the head of the assembly, Khuday-Barda, son of Hassan; but Khuday-Barda said, 'I cannot understand it.' 'If so, then I ask your opinion, Jambay, son of Kusa, of the tribe of Kanaguess. You are the head of my diet. In the great copper of my kingdom you are the yeast (*kor*). Speak.' 'O my khan! I am a guilty man to-day. I do not know what to say.' 'If so, then you, Akmussa, speak.' Akmussa answered, 'O my khan! God created an older man before me: there is a man three hundred and sixty years old; his teeth are loose, his reason is extensive, he wears a sable cap, his name is Sobra. Send for him.' 'If so, then bid the horses be put to my golden chariot (*kás*). Let the horses be shod with gold shoes and silver nails; and having covered them with golden trappings, let them go and fetch Sobra.' They went away. The wheels sank into the ground down to the axle-tree. They took Sobra and brought him before the khan. The khan ordered his beard to be combed and cleansed of all vermin; he ordered silk thread to be twisted round his teeth, in order to fasten them; he honoured him, and invited him to sit down on the foremost place. 'O my khan! I will speak if you bid me. There is no sap in dry herbs, no marrow in dry bones. The mind of old men grows weak; the khan will not be pleased.'"

In spite of all that can be said or done, the seer, though so kindly cleaned! after a fashion of the East, persists in prophesying the evil which eventually comes to pass. We make a sample of part of it, as it were the cream.

"O my khan! your throne has four legs and five heads, with a ruby on the top of each. The threshold of your tent, wrought of polished steel, shines like a looking-glass. All the ropes are made of silk; the cape of the tent is covered with satin; its top is of ermine, lined with black sable. The pole in the centre is of pure gold. That principal tent stands with uncovered head, as if it was bald. That runaway white man will get into your tent. With their foreheads shining like the moon, their fingers bending on the lily hands like copper hooks, Jany-Bika and Kazzai-Bika recline on the sofa, both beautiful and rosy, like the soft light after sunset. O my khan! listen to my prophecy; that runaway white man can take them both gratuitously as his booty. \* \* \* O my khan!

do not persecute that white man. They say you have numerous allies; still do not humiliate him. Here my words end. There is no malice in my lips. I wish my prophecies should never be fulfilled. I wish they should stick to the dry grass in the barren desert, and rot together. But take care lest the white man trample on your head."

The following short *tolgaw* boasts of a touching simplicity; it is called *Last Farewell*:—

"My bay horse was fond of my singing a *tolgaw* while I was riding. My bay horse will remain in the stables. My Tatar girls, beautiful as the waves, remained in the tent. My beautiful Tatar girls will find a husband for themselves; my bay horse will find a rider. My old mother, after losing such a warrior as me, will stoop from grief, and will find a dark grave for herself."

The *Counsels* is the last of these specimens we shall quote as belonging to the Tatars from the Ural to Kuma: it is quite national.

"When you choose for yourself the means of conveyance, choose the camel. That animal will get over forty hills, and will not be tired. When you wish to be provided with milk, choose a mare. That animal never ceases to be in milk till the advanced frosts. When you are about to take a wife, choose a beautiful girl. Who will refuse to marry a fine widow when mourning your loss?"

The next division gives us three songs of the Kalmuks, whose bards are called *Jongrah*, and who often sing for a whole day together. Two or three staves will shew their amatory nature.

"After the loss of my Jergalla I sit alone far from her. O how sweet it would be to sit with her under the white tent! When lifting my rosy tea-cup to my lips, I think of the vermilion cheeks of my Jergalla, and the sweet sleep forsakes me. When I peeped, through a chink, into her tent, I saw her,—beautiful like a peacock. When you lay your head on Jergalla's knees, you feel it softer than a swan-leather cushion. \* \* \* A heavy wallet hurts the shoulders; ungrateful love wounds the heart. Restore to a pining she-camel her little one; the sorrowful hearts of two lovers join together. The roof must be fastened to a tent with a rope; two hearts cannot be joined together but by mutual feelings."

An example of the text is philologically curious—

"Khora Zukhan addighassi,  
Khanpik korungarin mordollabe;  
Khyridik bielchin Jergalden,  
Khayrkhin sakihin Ughiolabe."

Meaning, "He rode from the mouth of the Khora-Zukhan on the nimble bay horse. He forsook his holy faith for his beloved mistress Jergalla."

The Turkman songs are more like the Persian, with which indeed they seem to be nearly allied. The subjoined passages are, however, in a more moral and natural taste.

"Prayers without contrition will be of no avail. To trust in riches is vanity. O my friends! your body is a handful of dust, your breath (life) is but of one moment's duration. Contemplate yourself mentally; your object is vanity. Your life is one night's resting-place: your body is a cage. Your soul is a hawk with its eyes bound. \* \* \* He is the man for me, who gives bread to the hungry. Yes; to feed a starving man is as much as to perform a pilgrimage to Mecca, O my friends! The nose shrinks, the face becomes yellow, the lips get parched, and the words cease. Make haste! the nails, so beautifully rosy when young, turn blue; the eyes sink in. The faith brought from a foreign country is a trifling one, O my

friends! Medhum-Kuly says, 'I trample upon this life (i. e. I scorn it). Life lasts but five days; do not go astray from the right path. Only think, my friends! is it reasonable to store necessities during a hundred years for a travel of five days?'

"*Winter Recollections*.—From the summits of the lofty snowy mountains the clouds get down; the rains pour and the streams gush. The enamoured nightingale seeks for a shelter in the bowers. Autumn hastens; the leaves of the rose grow pale and wither. The soup of a villainous miser will attract many a parasite more villainous than himself. Do not stretch your hand to him; you will not be able to strike a spark from such a flint. The wandering tribes pitch their tents on the mountains' tops. The tree is green, the highway gets obliterated, the road disappears in the tufted exuberance of vernal vegetation. Drink that sherbet out of yonder cup, and your heart will flame; a flood of eloquence will pour from your lips. Every body must leave this treacherous world; neither a learned man, a lord, a king, nor a slave, will be spared. Medhum-Kuly says, 'Who will find a right path? One scarcely steps upon the world; one goes on; one loses his way. One handful of sand will cover your face. The lips wither, the teeth fall out, the tongue becomes dumb, and there remains but a yawning skull.'"

The following bundle of precepts are singularly full of character.

"A man who is to be at the head of government ought to be of good birth and religion. A jaded mare cannot gallop or trot like a good horse. Do not call a slave master, nor a maid-servant mistress; a spun-silk thread cannot be compared to a hair. The ducks with green enamelled heads delight in swimming upon deep lakes, but they do not like even to look at the morasses covered with weeds. There are many animals wandering upon the earth; but the gazelle only is fit for the desert. Karchigai-tugan is the name of the king of hawks; the lord of sports does not take any kites into his hands. To be in love with a rose is the vocation of a nightingale; but a crow, even dressed in the nightingale's feathers, is not fit for a rose. I tell you that whoever once tasted sugar-candy, he has no peace in his heart, he longs after sherbet. When an ass is over-fattened, he kicks his master; a bad servant does not deserve good treatment. Sing tipsy-like during the five days of your life, Kaminah! Time goes on, and soon passes away."

From the songs of the Persian Turks we shall not offer any extracts. We may, however, mention, that much of them could not be presented to European readers without offence to modesty; of which the following curious explanation is given:—

"It would (says our author) be too long, and too much out of place here, to enter upon the particulars of Feteah Aly Shah's private life. Suffice it to say, that he was the model of a gentleman in his country; and in this respect, his taste for literature, the fine arts, the toilet, and pleasure, powerfully modified the national rudeness of his subjects. By these means he succeeded in keeping his people quiet, during the thirty-six years of his reign; a task which no other ruler would have been able to perform, except by using severe coercive measures. I hope, therefore, that the page from the history of the interior of his court, which the following songs unfold before us, will be perused with some interest. But the picture is not a flattering one. Many parts of these songs are so contrary to European manners, that I was obliged to paraphrase, rather than translate them. We can-

not, however, blame the shah for taking pleasure in such productions. He was too much of a Persian to do otherwise. A Persian seeks in love only the gratification of sensuality; and his song, which expresses that love, and his dance, which is an illustration of his song, having but one tendency,—the exciting of sensual desires,—are sometimes obscene and revolting. Music and wine, and a debauch, have in Persia the same meaning. The Koran strictly prohibits them; but the Mussulmans say, 'If we are to suffer, let us empty the cup of pleasure to the bottom, that there be something to suffer for.' Persons able to consult the text of these songs, will certainly admire the voluptuous elegance of the style in which they are written. In this respect the erotic poetry of modern Persia has not, perhaps, its equal in the literature of any other country."

The songs of the inhabitants of the southern coast of the Caspian sea (translated from the Ghilek, Taulish, and Mazenderani dialects) are well worthy of attention, in consequence of the admixture of the ancient Zend language with their several patois. These songs, too, "considered with respect to their merits as literary compositions, present this peculiar feature, that they comprise in themselves all the elements of the lyric poetry of modern Persia. Their external form is always a distich, in which the poet's idea must be entirely comprised. It is the distich of the most ancient poetry in Asia—that of the Psalms of David; and what is more singular, resembles the style of the book of Proverbs, and still more so the Song of Solomon. As regards the Persian poems, we discover here not only ideas, but even expressions, analogous to those of the most popular compositions of Iran. The question, then, arises, did the people borrow their ideas and expressions from the poets, or the poets from the people? Be that as it may, it is certain that the Ghilanis give to their own songs the name of *Pālevis*, and that the two princes of the Persian Parthians apply the same denomination to their compositions"—i.e. Hafiz and Saady.

We have room for but one short specimen:—"Thou walkest on a lofty hill, and throwest pebbles at me. O were I a falcon, I would seize thee with my talons.—If thou wert a falcon and wouldst seize me in thy talons, I would transform myself into a fish and plunge into the sea." "If thou wert a fish and plungedst into the sea, I would turn a fisher and come to catch thee.—Shouldst thou turn a fisher and wouldst catch me, I would transform myself into a cloud and fly towards the heavens." "Shouldst thou transform thyself into a cloud and fly towards the heavens, I would turn in to rain and penetrate thee.—Shouldst thou transform thyself into rain and penetrate into me, I would turn a herb and root into earth." "When thou art a herb and strike root into earth, I will turn a sheep and browse upon thee.—When thou art a sheep and come to browse upon me, I will turn a needle and go to the tailor's shop." "When thou turnest a needle and goest to the tailor's shop, I will turn a thread and run through the needle's eye."

We have only to add that, as regards philology, the exposition of the Zend words and phrases still in use among these people, and the explanation of many others, give a peculiar value to the volume; which we now dismiss with our hearty commendation, as a credit to the source whence it has issued—The Oriental Translation Fund.

## KOHLE'S RUSSIA.

(Third Notice.)

WE continue, with ease to ourselves, and, we hope, with profit to our readers, the selection of the most original and interesting of Mr. Kohl's descriptions, from which we gather much information respecting the capital of Russia and national characteristics.

"The Russian *Tschornoi narod* are distinguished by so many striking peculiarities from the mob of other countries and cities, and display many bad and good qualities in so extraordinary a degree, that the like is not to be met with among any other nation on earth; so that the common people of Russia have been for three hundred years the wonder of all thinking and comparing heads that have visited their country, and had occasion to observe them. We will here endeavour to note the observations that we have had occasion to make on this interesting subject, principally in those markets where so many varieties of this species present themselves,—as dealers in fish, in hay, in provisions, as peasants, butchers, gardeners,—to the bodily and mental eye, and to combine them into one general picture. The pains that we bestow on so seemingly obscure a being will not appear to be thrown away; more especially when it is considered that the notion of those who wished it to be believed that the Russian common man is a creature apart by himself, oppressed and without influence, and that the higher and more civilised classes of the country float above him, like oil over water, or ether above the clouds, or like the gods of Olympus above the tumult of this nether world, pursuing their own totally different course, curbing the docile mass of the people, and modelling it according to their own changeable pleasure,—is utterly false; that, on the other hand, all within the bounds of the empire are intimately connected—perhaps more intimately than any where else, and that they are less divided into distinct and permanently separated classes and castes than we in our west European aristocratic states; that one and the same popular spirit pervades all; and that the same peculiarities which we discover in the bearded Mushik appear—though, it is true, under different forms and masks—in the topmost pinnacles of the Babel tower of Russian society. We have before us, in the hay-market, the pure and unadulterated original from which all that is called Russian has proceeded; the elements, unchanged for ages, out of which Russian history, and the Russian political edifice, as it now stands before the eyes of the astonished world, developed themselves. These bearded fellows are the same people that we meet, ground and polished, in the drawing-rooms; they are the caterpillars and the nymphs which have been transformed into those butterflies, whose gorgeous colours, and whose skill in diplomatic transactions, astonish us. They constitute the roots and the trunk, whose sap is transmitted to all the leaves of the wide-spreading tree, and from which its good, as well as bad, fruit has proceeded. Something of the kind may be asserted more or less concerning every nation, and the relation of the lower mass of the people to its heads; but all this applies most particularly to the Russians, because among them the contact of the high with the low is—contrary to the usual opinion—far more immediate, the transitions from the one to the other are more frequent and sudden, and the dirty man is much more easily transformed into a clean one than in any other country. These peasants, so mild and so fond

of peace, are the very same whose invincible bravery astonishes us in the field of battle. When somewhat trimmed, this seemingly rough chump makes a clever tradesman; with a little trouble and instruction it is taught to speak French, English, and German. It readily takes a polish, learns to dance and to coquet, and appears, on closer observation, a very Proteus, that can change to all shapes. It is extremely probable, or rather it cannot admit of a doubt, that we have before us in the hay-market the same populace, having precisely the same external and internal quality as that which in the middle ages assembled, at the summons of the Weitscha bell, in the forum of the mighty republic of Novgorod; the same that seated Boris Godunow on the throne; the same that tore in pieces the false Dimitri, and elevated the house of Romanow, which has risen out of the strongly fermenting masses of this *Tschornoi narod* to its present astonishing power. From the great unity of the Russian stock, which shoots out less than any other into characteristically separated and marked branches, which, on the contrary, presents a perfectly homogeneous mass, composed of one and the same dough, the common man of Petersburg is precisely the same that we find in the markets of Moscow as in those of Odessa, and who, adhering in all regions and climates, to the frontiers of China and America, with wonderful tenacity, to the manners inherited from his ancestors, and preserving his original character, still remains, and will for ages remain, the same in the minutest details of his disposition, his culture, his manners, his food, &c. There cannot, therefore, be a doubt that we are here occupied with the essence of an extraordinary phenomenon, with the peculiarities of an aboriginal mighty natural power, which has been active from the remotest periods on record, and which, as it seems, is not likely to cease very soon to operate upon the future, but rather to cut out more and more work for mankind. Externally, the Russian Mushiks have, at the first glance, a repulsive and alarming, rather than courteous and pleasing, look. With their long hair and beard, muffled in a thick pelisse, dirty, noisy, they at first rather deter the stranger, and almost dispose him to believe that he has before him a legion of barbarian banditti, who are more inclined to murder and plunder than to any peaceful occupation. All natives of the west of Europe, on landing in Petersburg, and finding themselves surrounded by such rascally, rough-looking fellows, have felt this impression; and their notions of the barbarism of the North, of the slavery, oppression, and misery, of the lower classes of the people, have been at once confirmed and strengthened; and, recollecting the scarcely smothered rage, which, in their opinion, burns in the breast of all these 'slaves' against their masters, many a one may have secretly thought, 'How if these poor wretches, inflamed with hatred against all who are decently dressed, should take it into their heads to wreak their vengeance on me!' But all this roughness, that is at first so striking in the Russian, arises only from his long, thick hair, his bushy beard, his shaggy pelisse, his loud, harsh voice. Only learn a few phrases of his mother-tongue, and address a few kind words to him, and you will immediately discover in every Mushik a harmless, good-natured, friendly, and officious disposition. 'Sdrastuitije brat! Good day, brother; how are you?'—'Sdrastuitije batuischka! Good day, father. Thank God, I am well! What can I do for you? How can I serve you?' At the same time the whole face relaxes into a smile,



ba. and gloves are taken off, bow after bow is made, your hand is grasped with as much politeness as unaffected cordiality, and then he answers your questions with the utmost patience; and the more cheerfully, because the common Russian always feels flattered if you ask him about any thing, and is fond of acting the part of instructor. A few words often suffice to draw from him long stories and narratives.

"The Russians, indeed (continues our author elsewhere, drawing a comparison not very flattering to the lower orders in England) —" the Russians, indeed, are sometimes taught civility in a way that is far from civil; but a portion of it may always be ascribed to natural disposition: and we may accept the whole, when we have occasion to visit the hay-market, as a very considerable and welcome boon, especially when we recollect the rudeness of the low English market-people."

Without being thin-skinnedly national, we certainly cannot agree to the justice of this remark: it is by no means generally applicable to the sellers of articles in our shops or markets, or to the persons employed in such places. But to proceed with our author.

"The *bonhomie*, the good faith, the sincerity, expressed in the whole manner of the Russian, form a striking contrast with the submissive fawning and hypocritical demeanour of the Pole, and other Slavonic tribes, among whom you find the same smooth outside; and, as this good nature and excessive courtesy are shewn by the highest, as well as by the lowest, class, hence it is that the Russians are always complaining of the want of warmth and cordiality in the Germans, though the latter especially pride themselves on those qualities. Russian thieves and rogues are good-natured, and to all outward appearance, harmless scoundrels; and the worst Russian despots have been droll, frank, familiar, and seemingly innocent fellows. Nothing distinguishes the Russian of the lower class more than his trust in God and his religiousness, which he is continually evincing in the most trifling incidents of ordinary life. *Bog s' teba* (God with thee)! *Bog dast!* (God grant!) *Slava Bogu* (glory be to God)! are expressions that meet the ear at every step. This religious tone of mind has certainly no small share in that unalterable cheerfulness and content of the common Russian, who, indeed, may be said to live and move in God. \* \* \* The matter, it is true, has its dark side; and if this trust in God is, on the one hand, a source of the cheerful temper of the Russian, it is, on the other, a cause as well as a consequence of his levity, his indolence, and his planless resignation to whatever may betide him; and, on questioning him further about the future, about his objects, intentions, reasons, you very often obtain the unsatisfactory answers; 'I can't tell; God knows,'—'God will grant it,'—'If it pleases God,'—'God is great and almighty,'—which are echoed in a thousand tones in the ear, and remind you in Russia, at every step, of Mohamed and the East; so that you are tempted to regard the Russians as the Mohamedans of Christianity, if I may be allowed the expression, with this difference, that, like all Christians, they mix up the devil with every thing as well as God. The Germans set down every Russian for a knave, and assert that it is impossible to have any dealing whatever with him without being cheated in some way or other. It must be admitted that numberless rogueries are daily practised in those markets, but, with the astonishing slight influence of religion and the priests on the moral culture of the lower classes of the people, this is perfectly

natural; since religion is used as a cloak for the most scandalous things, and the aid of the saints is invoked in the most unholy acts.

\* \* \* For the rest," he concludes this portion of his sketch, "the Russians have a peculiar method of cheating: they usually effect the object in such a dexterous and, one might almost say amiable, manner, that one can scarcely be angry with them. If a German imposes upon me, I cannot help feeling incensed; for he does it with the worst conscience in the world; he is thoroughly acquainted with the quality of his goods, is perfectly aware of the dishonesty of his demands, and scandalously betrays the confidence which I place in him as a fellow-countryman. The Russian, on the other hand, knows that every body looks upon him as a knave, who, with his lively imagination, may really fancy that his commodity is, in fact, as he loudly proclaims it, *ssamolutschije* (the very best). Nor has he any notion why one ought not to charge for a thing four times rather than twice its worth, and is, therefore, as unaffected as a conjuror at his tricks; jests, jokes, ogles his cheated customers; and thanks God and all the saints in a hearty prayer for having granted him such success. When a German is cheating, you see that the devil is at his elbow; and a Russian, that his guardian-angels are assisting and encouraging him."

An odd employment for any sort of angels, to be sure; but we are farther told, "the whole nation is addicted to intemperance both in eating and drinking," and "it is generally admitted that in drinking, and especially in the drinking of ardent spirits, the Russian surpasses all other nations; and yet, it is singular, he seems to be little affected by it. The awful lesson which Hogarth has given on excessive indulgence in spirituous liquors is not applicable to this country; on the contrary, these people, who while infants in arms have been accustomed by their mothers to their share of the dram, live to the age of eighty or a hundred years, and are hale and hearty, as though they had never swallowed any thing but milk warm from the breast, and can justly say of brandy, as Voltaire at fourscore said of coffee, that if it was a poison, it must be a very slow one. When they have money, they are to be seen, not sipping out of thimble-glasses, as we do, but gulping incredible quantities of these pernicious liquors out of tumblers, or, still more unceremoniously, out of the largest pewter measures in which they are served to them. Women, girls, boys, and literally infants at the breast, partake of these carouses, which in any other country would be productive of the worst consequences."

Here is an episode:—"To his no little astonishment, the stranger frequently sees before him two, three, four men walking side by side very quietly, and apparently in full possession of their faculties, till all at once he perceives the whole row before him stagger and reel, and suddenly, one or another drops upon the ground, stretches out all four extremities, and makes his bed in the mud, where every passenger, who is not his brother or a policeman, will let him lie."

For the present, if not altogether, we shall conclude with the description of an engraving in a popular Russian work, which shews what is thought of authors in that quarter:—

"In the foreground are suspended two kettles; in one of them is a robber, in the other a bad writer. Under the kettle of the latter the devil is busily engaged in making a rousing fire, whereas under the bandit there is nothing

but a heap of dry wood, and he seems to be enjoying a comfortable warmth. The author, who has lifted up the lid of his kettle a little, casting an envious glance at the robber, complains to the devil that he torments him more than so vile a criminal; but the devil fetches him a thump on the head, and says, 'Thou wert worse than he; for his sins and misdeeds died with him, but thine continue to live for ages.'"

*The Calotype familiarly explained.* By W. R. Baxter. Pp. 24. H. Renshaw, London.

This little treatise was suggested to the author by a lecture which he had heard delivered at the Polytechnic Institution; and is intended as a manual to guide the student in this branch of the photographic art. Besides a brief reference to the protean agency of light, a slight history of photography is given. The chief value of the work, however, is the explanation of the mode of preparing sensitive paper, and the description of the apparatus to be employed.

*Massienello: an Historical Romance.* Edited by Horace Smith, Esq. 3 vols. Colburn.

We are, it seems, charged with entertaining and expressing a dislike to all works to which the name of any popular author is prefixed as editor; and to a certain extent we plead guilty to the accusation. When we have seen nearly the whole series of a season's publications ushered into the world under the auspices of admired names, and have found many of the performances so vowed to be very trash; or have been convinced, from every internal evidence, that the advertised editor could never have looked at them (having been induced unworthily to sell his name for the sake of lucre); or observed the modest name of a woman-editor annexed to the indecent lucubrations of a male pen; or have discovered that the whole affair was a trick or delusion;—we have, no doubt, stated our opinion very freely, and, as the case deserved, either our disapprobation or reprobation of the practice. Good wine needs no bush; and bad wine is not made palatable by any expedient to procure a sale for it. Besides, it leads the public into the mistake of fancying the name announced to be that of the writer; and the books are inquired for as theirs.

But no one connected with literary productions can be unaware of the fact that there may be occasions which call for good and honest editing—such editing as Mr. Smith, in a preface, fairly explains he has bestowed on this romance. Inexperienced writers in general would be much benefited by similar advice and assistance from the experienced, and the public would have much less of crudity offered for its approval. The question is, therefore, altogether one of degree; and in the present instance we are led to believe that a very clever and forcible production has been greatly improved by having passed under the correcting hand of so competent a person as Mr. H. Smith.

Having said so much in explanation of our opinion, and in so doing given the character of the work, we have little more to add; for romances are not of a description of matter which admits of separable extracts as examples of their style and mode of treating their subjects. Taking a piece out of a consecutive story is like breaking a strain out of the middle of a rope, and can afford no idea of the coils and workings of the whole cable. We may say, however, that after the first half of the first volume, which lays the historical foundations of the sequel in a sketch of the extraordinary

fisherman Massienello, the narrative proceeds with much spirit and interest to the end—the death of the tribune, and the marriage of the youthful hero and heroine of the drama. Salvatore Rosa is vividly painted, among other personages; and the scene is constantly and effectively filled by conspirators, banditti, assassins, priests, artists, and other dramatic personæ, in active adventure and intricate situations. It will be read with pleasure by all who like this class of literature.

*The Popular Scottish Biography; being Lives of eminent Natives of Scotland. Brought down to the present time from the most authentic sources.* By W. Anderson, Esq., author of "Landscape Lyrics," &c. Pp. 795. Glasgow, Smith, Son, and Co., J. M'Leod; Aberdeen, A. Brown and Co., Lewis Smith; London, Smith, Elder, and Co.

THE preface to this volume professes the work to be more than a mere compilation, the Lives given with faithfulness and impartiality, and the most authentic sources of information consulted with an anxious desire to ensure correctness in the details: and knowing, as we well do, the great difficulties which attend any undertaking of the kind, it affords us pleasure to state, that the execution of the design fully bears out the pretensions of the writer. He has accomplished a very complete biographical history of Scotland, and brought it down to our time, with much original matter. In glancing at some of these recent memoirs, we notice several errors which might have been avoided; though such mistakes are inseparable from productions of the kind. *Ex. gr.*: the father of Sir John Malcolm is called George, and of Sir Pulteney, Robert—the two being brothers, of the same family. In future editions, which will no doubt be called for, such inadvertences can be easily remedied, and the volume be rendered still more worthy of the favour it already richly deserves—of forming a part of every patriot Scotchman's collection of books. There is much in its every page to

stimulate the exercise of the humblest as well as more lofty virtues, by shewing how they have been rewarded by success in life, and grateful recollection and honour beyond the grave.

*The Life of William of Wykeham.* By the Rev. J. Chandler, M.A., Vicar of Witely. Pp. 124. London, J. Burns.

A NICE little edition of the life of this eminent divine, scholar, and patron of architecture and learning. It is both interesting and instructive.

*The Winter's Tale, and Little Bertram's Dream.* Pp. 156. London, J. Burns.

A STORY of the ancient Britons, and their first Christian instructors: an interesting, as well as antiquarian, account of the early steps of Christianity in our island.

*The Guide to Service—the Cook.* Pp. 332. London, C. Knight.

A VERY nice cookery-book, with upwards of seven hundred receipts. It is plainly written; and, we should think, a very useful guide in the family circle.

*The Young Backslider.* By Mrs. Cameron. Pp. 48. Hamilton, Adams, and Co.

THE lesson, allegorically told, of a good little girl, who, after pursuing her course excellently for a while, in school and at service, is tempted from it, and becomes lost. It is of the class of little books well meant for children and Sunday-schools.

*A Descant on the Penny-Postage.* John Bohn. *A jeu d'esprit* of some twenty pages, and with some naïve hits at topics of the hour.

*The Stone.* Pp. 31. Seeley. A PAMPHLET stoutly and forcibly maintaining the doctrine that England's greatness consists in her continuing to be the Protestant bulwark of the world, and in this position holding by the Bible against every "anti-Christian confederacy, however constituted, and wherever found."

## AMERICA.

FROM No. 6 of the second volume of *The Great Western Magazine* (eschewing all politics, and especially its ultra-American politics, except in one instance), we select the following information:—

*Distribution of labour and mode of employment in the United States.*

Number of persons employed in	
Mining . . . . .	15,203
Agriculture . . . . .	3,317,756
Commerce . . . . .	117,535
Manufactures and Trades . . . . .	791,545
Navigating the ocean . . . . .	56,025
Navigating canals, lakes, &c. . . . .	33,607
Learned professions . . . . .	65,236

*Statistics of education.*

Universities or colleges . . . . .	173
Students . . . . .	16,233
Academies . . . . .	8,242
Students . . . . .	164,150
Primary schools . . . . .	47,209
Scholars . . . . .	1,845,224
Scholars at public charge . . . . .	468,264

From among the particulars:

Paper.	
Men employed . . . . .	4776
Capital invested . . . . .	doll. 4,745,239
Manufactures . . . . .	426
Value of paper made . . . . .	doll. 5,641,495
Value of playing cards, and other manufactures . . . . .	doll. 511,395

*Printing and binding.*

Men employed . . . . .	11,523
Capital invested . . . . .	doll. 5,873,815
Printing-offices . . . . .	1532
Binderies . . . . .	447
Daily newspapers . . . . .	138
Weekly newspapers . . . . .	1141
Semi and tri-weekly newspapers . . . . .	125
Periodicals . . . . .	227

*Capital invested.*

In working mines . . . . .	35,475,701 dollars.
In commerce . . . . .	399,972,423 "
In fisheries . . . . .	16,429,620 "
In manufactures . . . . .	267,726,579 "

This is independent of capital employed in agriculture, and the products of the forests.

A TABLE showing the number of Representatives in each State of the Federal Union, the Population, the area of each in acres, the capital invested in foreign trade, in manufactures, in woolen manufactures, and in cotton manufactures; and also the number of bushels of cereal grain and pounds of cotton and tobacco raised in each in the year 1840, as appears in the official Report made to Congress.

Name of State.	Senators.	No. of Representatives in Congress.	Population.	Area in acres.	Capital invested in foreign trade.	Capital invested in manufactures.	Capital invested in woolen manufactures.	Capital invested in cotton manufactures.	Bushels of cereal grain raised per annum.	Pounds of cotton gathered.	Pounds of tobacco made.
Maine . . . . .	2	8	501,793	19,720,000	1,646,926	7,105,620	316,105	1,398,000	3,419,087	...	30
New Hampshire . . . . .	2	5	284,574	5,440,000	1,334,640	9,252,448	740,345	5,233,200	3,415,960	...	115
Massachusetts . . . . .	2	12	737,699	5,440,000	13,881,517	41,744,466	4,179,859	7,414,099	5,315,786	...	64,953
Rhode Island . . . . .	2	2	108,830	960,000	2,443,750	10,696,136	685,350	7,326,000	729,163	...	317
Connecticut . . . . .	2	6	309,979	3,048,900	565,000	13,699,139	1,930,335	3,132,060	4,114,937	...	471,657
Vermont . . . . .	2	5	291,848	6,535,600	...	4,326,440	1,406,990	118,163	4,302,241	...	385
New York . . . . .	2	40	2,428,921	30,080,000	49,583,001	53,232,779	3,469,349	4,900,772	33,721,827	...	744
New Jersey . . . . .	2	6	373,306	4,424,000	99,000	11,517,582	314,650	1,722,500	10,754,140	...	1,922
Pennsylvania . . . . .	2	23	1,724,033	29,340,000	3,662,811	31,815,105	1,510,546	3,320,400	57,050,426	...	323,811
Delaware . . . . .	2	1	78,035	1,356,800	...	1,589,212	107,000	330,500	3,392,034	...	272
Maryland . . . . .	2	8	469,282	7,008,000	4,414,000	6,450,284	117,630	1,304,400	16,013,857	5,673	24,816,012
Virginia . . . . .	2	21	1,239,797	40,960,000	4,299,500	11,360,861	112,530	1,299,020	99,952,320	3,494,483	75,347,000
North Carolina . . . . .	2	13	753,419	28,032,000	1,31,300	3,833,990	9,800	950,300	129,231,494	51,926,190	16,772,359
South Carolina . . . . .	2	9	591,398	15,251,200	3,668,050	3,216,970	4,300	617,450	17,126,144	61,710,274	51,819
Georgia . . . . .	2	9	691,392	39,120,000	1,543,500	2,809,563	2,000	573,835	24,300,795	163,392,396	162,894
Alabama . . . . .	2	5	590,756	29,440,000	3,355,012	2,130,004	...	35,575	29,240,187	117,138,823	273,202
Mississippi . . . . .	2	2	375,651	30,000,000	675,900	1,797,727	...	6,420	14,039,842	193,401,557	83,471
Louisiana . . . . .	2	3	332,411	30,860,000	16,770,000	6,430,699	...	22,000	5,962,137	152,555,368	119,824
Tennessee . . . . .	2	13	829,210	25,600,000	1,495,100	3,731,580	25,600	463,240	56,917,735	27,701,277	29,550,432
Kentucky . . . . .	2	13	779,828	29,920,000	620,700	5,945,250	138,000	316,113	53,153,284	691,456	53,436,969
Ohio . . . . .	2	19	1,519,467	25,000,000	5,928,200	16,905,237	537,985	113,500	66,292,592	...	5,942,275
Indiana . . . . .	2	7	685,866	29,040,000	1,207,400	4,132,043	77,954	142,500	39,393,522	...	1,820,306
Illinois . . . . .	2	3	476,133	36,000,000	353,800	3,136,512	26,205	...	31,185,944	200,947	564,326
Missouri . . . . .	2	2	385,702	39,424,000	746,500	2,704,405	5,100	...	20,698,584	121,122	9,067,913
Arkansas . . . . .	2	1	97,574	35,200,000	91,000	424,446	12,600	2,125	5,049,031	6,028,642	148,438
Michigan . . . . .	2	1	212,267	38,400,000	177,500	3,112,240	34,120	...	6,823,828	...	1,602
Florida . . . . .	2	1	54,477	36,900,000	542,000	669,490	...	...	913,650	12,110,553	75,274
Wisconsin . . . . .	2	...	30,945	35,000,000	63,000	635,926	...	...	1,021,665	...	115
Iowa . . . . .	2	...	43,112	35,000,000	92,300	199,643	...	...	1,633,253	...	8,076
District of Columbia . . . . .	2	...	43,702	6,400	310,000	1,005,775	...	...	72,984	...	55,550
On the Ocean . . . . .	2	...	6,100	...	...	...	...	...	...	...	...
Total . . . . .	52	242	17,068,656	690,747,040	190,293,367	267,726,579	15,765,124	51,102,359	618,515,302	890,479,275	219,163,319



The political morsel to which we alluded is the subjoined exquisite non-sequitur argument respecting the right of search:—

"Lord Aberdeen assumes that the right of visit is indispensable to the suppression of the slave-trade, because, he asserts, that it is otherwise impossible to determine the real character of a ship sailing under American colours, which, he argues, may be used to protect piratical vessels. His lordship then argues, that to allow the American flag to protect the ship would permit British, or French, or Spanish slavers to use that flag to cover an unlawful trade, which it is the duty of British ships to suppress. The answer to this is, that the case is not truly stated, and that hence he necessarily arrives at a false conclusion. The Americans make no such pretension as that attributed to them; they do not ask that the American flag shall protect any other than the American ship; and they will not permit a British cruiser to board an American ship to ascertain whether it be an American ship or not," because, much as they are opposed to the slave-trade, they believe that such permission is inconsistent with the protection which the American government is bound to give to the persons and property of American citizens, and because they apprehend that it would lead to abuses which would endanger the peace of the two countries."

#### ORIGINAL CORRESPONDENCE.

To the Editor of the Literary Gazette.

8 King William Street, Strand,  
2d Sept. 1842.

Sir,—By permission of Mr. Richard Brinsley Hinds, R.N., one of the chief officers of Capt. Belcher's Expedition, I am enabled to lay before you a note, which has been addressed to me on the subject of my letter, published in your journal of the 27th ult. The contents will, I am sure, be hailed with especial delight by the scientific world; and I do hope that conchological science is now about to emerge from the very low ebb at which it has hitherto remained in this country.—I am, sir, your obedient servant,

LOVELL REEVE.

44 Bernard Street, Russell Square,  
August 31, 1842.

Dear Sir,—In reply to your note of the 11th instant, and which has been handed to me by Captain Belcher, I beg to acquaint you that it has been determined to publish the whole collection of conchology brought home by him. You may rest assured that every thing will be done which can make it contribute to the advancement of science and to the knowledge of the subject, and will no doubt agree with me that they cannot be in better hands than in those of the officers of the Expedition, who, when collecting the various objects, were made acquainted with many interesting circumstances in their habits and economy.—I am yours, &c.

R. BRINSLEY HINDS,  
In charge of the Collections.

Mr. Lovell Reeve.

#### ARTS AND SCIENCES.

##### THE NIGER EXPEDITION.

THE orders not to proceed with the expedition, except on a limited scale, to look after the safety of the model-farm settlement left last year, having reached Capt. W. Allen at Fernando Po, by the Kite, the further progress of the design was abandoned; and Capt. Allen,

\* The whole gist of the matter lies in this fine point: how the device can it be ascertained whether the American flag covers an American vessel, a pirate, or a slave, without a visit?

Commander W. Ellis, Lieut. F. Sidney, Master W. Forster, Surgeons R. H. Thomson and Morris Pritchett, Purser W. Bush, Clerk — Terry, and 22 seamen and marines, have returned home, after all their gallant enterprise and sufferings. The visit to the model-farm has been entrusted to Lieut. Webb, of the Wilberforce (late mate of the Soudan), who, June 5, ascended the river for Prince's Island with a boatswain, carpenter, clerk, and two white engineers, and a crew composed entirely of Kroomen. Lieut. Webb has served in the preceding attempts, and is stated to have kept his health from the fatal effects of the climate more successfully than his brave companions. The Soudan has gone to Benibra.

#### MÖSER'S DISCOVERY.

OUR scientific readers will, doubtless, remember the extraordinary fact communicated to the British Association at Manchester by Professor Bessel, as the discovery of Prof. Möser of Königsberg, namely, that a polished silver surface will receive the impression of the figures or engraving of any dark substance, horn, agate, &c., if it be placed for about ten minutes at a distance of 1-20th of an inch from the silver plate. A curious confirmation of this phenomenon has recently been furnished by M. Breguet. He says, the announcement of these remarkable facts has recalled to his mind something analogous, which he has observed in the interior of gold watch-cases, and also of brass machinery. Every one knows that when they open the back part of a watch there is a second back, technically called in France the *cuvette*, and in England the dome, on which is engraved the maker's name. This second back is very near the first, and frequently on the back M. Breguet has seen a reversed and very distinct image of the name engraved on the *cuvette*. In machinery, also, when the parts are within short distances of each other, a representation of characters more or less remarkable has been seen on one of them.

#### PARIS LETTER.

Paris, Sept. 2, 1842.

*Academy of Sciences:* sitting of August 29.—M. Biot reported, in his own name and in those of MM. Boussingault, Regnault, and Payen, on a memoir of M. Pallas relative to the influence of fructification in the nutritive phenomena of certain vegetables, but principally in relation to the vegetation of maize, or rather to the sugar to be derived from it. M. Pallas in former communications had asserted this product to be identical with the sugar of the cane (*Arundo saccharifera*). The statements of the present memoir were, however, somewhat contradictory to the preceding assertions; yet as the subject is important, the commission had requested one of its members,—possibly M. Biot himself, so well fitted for the investigation,—to undertake an experimental analysis. This work has been already completed, and is to be shortly submitted to the Academy.

*Glacier of the Aar.*—M. Agassiz wrote from the Aar, dated Aug. 1, 1842:—"For sixty days," he says, "it has not ceased to snow. The temperature does not rise above 1° C. during the day, and at night we have had it —4°. The snow is extremely fine, not flaked, and falls chiefly in the form of light dust composed of very small needles aggregated very irregularly, and remaining suspended in the air a long time before they take the ground." This observation weakens the assertion so often repeated, that the *nevé* falls in high regions in

the granular form that characterises it. M. Agassiz has often seen snow fall on the high Alps in the months of July, August, and September, at heights from 7000 to 8000 feet; and many times examined the snow soon after its fall at the height of 9000 feet and even higher, but he never saw the fall of *nevé*: the snow was always flaky when the temperature at the surface of the glacier was not below 0°, and powdery when it was colder.

Another remarkable phenomenon in these high regions is the light of the nights when the sky is overcast, and even when it snows or rains. In such weather the time by their watches could be distinctly seen during the whole night; but when the sky was clear, the darkness was very much greater.

M. Agassiz spoke then of the progressive movement of the glacier, &c. It seems that the movement is greater at the centre than at the sides; at least, since last year the centre has marched 269 feet, the south side 160, and the northern only 125 feet. The ablation of the surface resulting from melting and evaporation has likewise been more considerable at the centre than at the sides, contrary to what theory would suppose: from the commencement of September of last year to the 20th July of this, the ablation at the centre has been 6 feet 5 inches, and at the side 4 feet 4 inches, without the absolute surface-level being changed in any appreciable degree.

M. Agassiz has remarked, also, that the crevices are not more frequent and larger at the sides, especially in places where small promontories offer obstruction to the progress of the glacier, than towards the middle and along uniform walls. He cited several facts, which appeared to him to shew that the crevices do not generally traverse the glacier, as is supposed; and that the water accumulating in them runs off by infiltration into the ice. To put this infiltration beyond a doubt, M. Agassiz had lately made an experiment on a large scale. In a mass of ice, between two great crevices with very smooth sides, of a deep blue colour, and apparently very compact, he had dug a gallery 4 feet high and 3 feet wide, penetrating horizontally 8 feet into the ice comprised between the two crevices. On the surface of the glacier above the bottom of the gallery he had bored a vertical hole 5 feet deep, into which were emptied about five quarts of a concentrated tincture of logwood. At the end of half an hour the colouring matter had run off; and in two hours afterwards, it leaked out through the capillary fissures along the arch of the gallery, penetrating a mass of 20 feet of ice. M. Agassiz repeated this experiment a great number of times on a small scale at different points of the glacier; and has determined in all, that the infiltration is more rapid in blue than in white ice, which latter is coloured slowly. One important observation is, that the colouring liquid does not spread uniformly through the mass, but that it filters only through the capillary fissures.

In making a minute examination of the structure of the ice, M. Agassiz has observed round the bubbles of air which it encloses, spaces of water of different forms, but that they could only be distinguished in certain positions opposite the light. The presence of this liquid water round bubbles of air in large masses of ice is an extraordinary fact, which M. Agassiz considers a phenomenon of diathermancy, and particularly because the spaces become larger and more distinct when the ice has remained for some time exposed to the air.

Nocturnal radiation is very considerable. It

is only in nights of tempest and snow that the index-thermometers, placed on the surface of the glacier and of the moraine, do not differ; during clear nights the thermometer always falls from 1 to 2 degrees lower on the glacier than on the moraine, where the ice is preserved from radiation by the mass of stones that cover it. M. Hugi has affirmed, that the temperature of the moraine is always much lower than that of the glacier; three weeks' observations have proved the contrary.

For a long time it has been said that the ice of the interior of a glacier was completely free from earthy matter. This is not correct. M. Agassiz melted a quantity of ice taken from 20 feet below the surface of the glacier; it yielded 27 lbs. (*litres*) of water; and he found that it contained 64 grammes of fine sand. From this it may be calculated that the quantity of sand contained in the glacier of the Aar, the ice of which is extremely pure, is about the enormous amount of 2,560,000 kilogrammes.

By the action of the atmosphere on the glacier, after the melting of the snow of the cold season, which disappears completely in May and June, the ice becomes porous; but it is not decomposed uniformly. It is at first generally white, every where except where an accumulation of fragments of rocks or dust protects it from the action of the sun; but as it imbibes the summer rains, its tint becomes more and more blue. This change of colour is especially striking when a heavy and sudden shower happens after fine days: the glacier, blanched by the hot weather, becomes then all at once of a vivid blue colour. When heat continues for a long time, the whole surface disintegrates in different ways—the white bands take the appearance of granular snow, very like the *nevé*, whilst the blue bands decompose into angular fragments; and the spaces where the blue and the white ice are much mixed assume a structure very like pumice-stone. Another effect of the superficial decomposition of the ice is, the disjunction of the blue and white bands, between which are formed fissures of great length, which penetrate more or less deeply. These fissures frequently occasion dislocations, having the appearance of parallel sheets: sometimes the whole glacier, in consequence of these dislocations, looks like a huge book raised on its back and half open, so that the leaves slide one over the other.

At half-past four o'clock one evening, M. Agassiz observed a curious phenomenon. The workmen were boring, when the glacier began to crack under their feet, and to disengage a great quantity of bubbles of air. Soon crevices, some lines in breadth, appeared on the surface. At the end of some minutes they heard a sudden crack, like the simultaneous discharge of musketry in platoon firing, accompanied with isolated bangs, and with commotions like those of an earthquake. The glacier did really quake. A little later, about seven o'clock, the hole that was bored—which was 150 feet deep, and six inches in diameter, and which was full of water—was emptied in a few minutes,—a proof that these crevices, though very narrow, extend to great depths. The shocks continued throughout the night. M. Agassiz counted a dozen crevices, the largest of which was about an inch and a half broad. They succeeded each other from top to bottom, following the slope of the glacier.

In conclusion, M. Agassiz announced the safe return of MM. Desor and Escher de la Linth, who had ascended the Schreckhorn. The elevation of the summit, which had never before been gained, is 4082 metres.

A letter from M. Desor had been received by the Academy; also one relating an ascent, made likewise for the first time, of the highest peak of the Pyrenees, by a Russian officer, a French naturalist, and some others.

M. P. Daussey, by letter, reminded the Academy that he had mentioned four years ago, as probable, the existence of a sub-marine volcano in the Atlantic Ocean, in about 0° 21' S. lat., and 22° W. long. Soundings have since then been made, without any result. This year, however, new shocks have been experienced, and rumbling sounds heard, in the same locality as described in the *United Service Journal* (part for April 1842), and in the *Nautical Magazine* (part for August 1842). M. P. Daussey was desirous that farther researches should be undertaken.

*Periodical Meteors.*—M. Arago announced the receipt of several communications relative to the shooting-stars of the 10th of Aug. last. At Paris he said they were not observed in more considerable numbers than at any other time of the year, but in many places their appearance has been truly extraordinary. Without entering into the details of the different observations, he merely stated, that in certain localities the observers had counted 774 meteors in six hours, or 129 per hour; in other places 170 per hour; in others, they reported that the meteors had appeared in myriads.

## LITERARY AND LEARNED.

### THE COPYRIGHT FEVER.

We do not hesitate to adopt the Transatlantic name for this great literary question; for it is, indeed, a disease of a malignant nature. Trusting, therefore, that our probing it to the quick may be productive of sanitary consequences, we give place to the following letter, which we have received from one of the most eminent Authors of England, and which is a sequel to our remarks last week, only expressed in stronger terms.

—Ed. Lit. Gaz.

To the Editor of the *Literary Gazette*.

SIR,—There is probably no commodity on the face of the earth, according to every principle of reason and common sense, which is so purely a man's own property as the production of his own mind. It is his by God's gift; it is his own, inalienable; his right to it is inherent. And is this property to be subjected to plunder, more than his corn, or his cattle, or any other thing by which he gains his bread and makes his daily profit? If the Americans contend it is, let them shew us the reason why. Let them tell us why the man who steals this species of property, which he has not produced, which he has not laboured for, to which he can shew no title whatever, except the rogue's title of having taken it, is not to be considered a thief, just as well as any other rogue. Can the Americans do this? Can they shew why this property is to be subjected to plunder? We will tell them the only reason,—because it is more easily stolen. This is actually the only cause why this property is not just as much recognised by law in all civilised nations as any bale of goods whatsoever. The old French law axiom of, "*Nulle terre sans seigneur*" has, in universal law, been extended to a much finer and more general axiom,—that no man has a right to make a profit by any thing to which he cannot shew a title. It must be his by purchase, by inheritance, by prescription, or by some right; and, beyond all doubt, it must not be the property of any other person. Now what right, what title, do any of these pirates shew to the commodity by which they make their money? None whatsoever; and there-

fore there is a *prima facie* case against them. But, more than this, there are others who can shew a right, who can shew a just, clear, and indisputable title to that very thing which these men use without their leave; and therefore they who take it are neither more nor less, clearly and distinctly, than thieves; as indisputably as a man who picks a pocket or robs on the king's highway.

Who, too, are so loud as the Americans in exclaiming against any one who infringes a right in any thing which they even call property, though others deny it to be such? Who, in the case of the Creole, and in various other cases, have made such complaints against Great Britain for not recognising in them a right of property in human beings, which she does not acknowledge in her own subjects? We, the English, deny that any man can have any property in the body of another, and therefore we may justly and consistently refuse to recognise such a right any where within the limits of our own territories. But the Americans never for a moment deny that there is such a thing as literary property; they acknowledge it, and act upon the acknowledgment, in their own country; they protect that property in their own authors, and never impugn the abstract fact, that a literary production is a property. No; they say, "It is very true, it is a property, and a profitable one too; our laws prevent us from stealing from one another, and therefore we do not do that; but our laws do not prevent us from stealing this sort of commodity from other nations, and as we are fond of the acquirement of money by the labour, genius, and property of other people, we do steal their property, and apply it to our own ends and purposes."

But is this all? do they confine the results of their robbery to their own country? Oh no! they make every effort to dispose of the stolen goods even in the country from which they are stolen. They send them over to England; they deluge our colonies with them; and were the system which this very *New World* has adopted of reprinting the pirated works in the form of newspapers,\* and slipping them quietly through the post-office, to be generally adopted by all countries towards their neighbours, and carried out to its full extent, the literature of the world would be annihilated; for no person whatsoever would be able to derive any remuneration for literary labours; and the genius, learning, and industry, now devoted to instruct, enlighten, and amuse, would of course be turned into other channels.

Luckily for this country, owing to the exertions of Sergeant Talfourd and Lord Mahon, a copyright-bill has passed, several clauses of which award such severe punishment for introducing and exposing for sale or hire these pirated editions both in Great Britain and in the colonies, that they will be bold men who attempt it for the future; and Mr. James has induced the government to lend its powerful aid in counteracting the abuse by absolutely prohibiting the introduction of these nefarious reprints through the custom-houses on any pretence whatever. It is but right that the public should be made fully and perfectly aware that, in consequence of a Treasury-order to that effect, even single copies of works so pirated, brought in a traveller's baggage, which were formerly admissible, are so no longer, unless they be cut, the name written in them, and moreover so worn and used as to render

\* By the by, we should correct an error in our estimate of the American newspaper-prices: they should only be half what we stated; the cent being a halfpenny, which we, hastily, calculated as a penny.

them unfit for sale; and that if after that they are found in a circulating-library, the proprietor is subject to a severe penalty. Nor does the permission to bring in even a single copy extend beyond the present year, two clauses of the new Customs' Act excluding them altogether after the commencement of the next financial year. We trust that these measures will be rigorously enforced both at home and in the colonies, and will be found sufficient for our protection within our own possessions. But we trust also to see the time when America herself will merit the name of a civilised country by uniting in a general recognition of literary property, and giving the same protection to the property of foreigners that she does to that of her own citizens. France is too enlightened not to see the justice of the same proceeding; and already has the great body of booksellers and publishers in that country raised its voice loudly in behalf of right. Germany is too honest and too wise not to follow the same course; and we are happy to say negotiations are now in train for uniting the nations of Europe in one common bond for the protection of literature. America may, perhaps, hold out for sordid interest and private lucre; but if she do, she will deserve and gain the disgraceful title of the *Pirate States*.

#### SPECIAL CHOP by Ed. Lit. Gaz.

*Know, &c.* From two correspondents we have farther received an intimation of a fact, in connexion with our subject, almost too atrocious to be credited, but which ought to be stated as a flagrant illustration of this nefarious practice. In June, the large and respectable printing-house of Harpers, in New York, was burnt down; and whilst yet blazing, Mr. James' last Novel, the sheets of which were stolen from that house, was published in a newspaper! What occasioned the fire cannot be known; but the Editor who could make such a use of what must have been obtained by the thief, either before it began or whilst it raged, appears to be a fitting person to head the band of robbers who have thrown off every principle of justice, honour, and honesty, in their plunder of British authors. How one iniquity may lead to others! Piracy on the seas often ends in murder! Piracy on land may end in incendiarism. *Mind this, &c.*

#### FINE ARTS.

##### Conclusion of the Report of the Commission.

Prof. HESS recommends avoiding the intermixture of plaster of Paris in the mortar for the first rough coat (in the finer coats it is never employed as a preparation for fresco), and advises a moderate use of small flint pebbles. The rough coat should not be too compactly laid on, as its porosity is essential to the convenience of fresco-painting. In like manner, the last finer coats should be lightly floated on to insure their power of absorption. "Before laying on the plaster, the dry rough coat is wetted with a large brush again and again, till it will absorb no more. Particular circumstances, such as spongy bricks in the wall, humid or very dry weather, &c. dictate the modes in which this operation is to be regulated. The plaster should be laid on lightly and freely with a wooden hand-float. In connecting the successive patches, some portions require, however, to be finished with an iron trowel. In this case, care must be taken not to press too strongly, otherwise rust-spots might appear in the lime, and even cause portions of the superadded painting to become detached. [A glass float seems to be preferable, where a wooden instrument is unfit.] The plaster should be about a quarter of an inch in thickness. The surface of the last coat is then slightly roughened, to render it fitter for painting on. The wall thus prepared is to be left a quarter or half an hour before beginning to paint."

The colours enumerated by Prof. Hess are

the following:—"White: lime which has either been long kept, or by repeated manipulations and drying is rendered less caustic. Yellow: all kinds of ochres, terra di Siena. Red: all kinds of burnt ochres, burnt terra di Siena [the brightest particles selected at different stages of the process of burning furnish, according to Director Cornelius, very brilliant reds], oxides of iron, and lake-coloured burnt vitriol. Brown: umber, raw and burnt, and burnt terra vert. Black: burnt Cologne earth, which, when thus freed from its vegetable ingredients, affords a pure black. Purple: burnt vitriol, cobalt blue, and lake-coloured burnt vitriol. Green: Verona green (terra vert), cobalt green, and chrome green. Blue: ultramarine, cobalt, and the imitation of ultramarine; the last is most safely used for flat tints, but does not always mix well with other colours. These colours have been well tested, and for the most part admit of being mixed in any way. Other more brilliant colours—such as chrome yellow, vermilion, &c.—have been tried in various ways, but have not yet in every case been found to stand. Colours prepared from animal and vegetable substances cannot be used at all, as the lime destroys them." Fresco-painters observe that "great attention is necessary in the due preparation of tints on the palette; for if tints are mixed as the work proceeds, the painting, when dry, will appear streaky: when the colours are wet, the differences are not so perceptible."

In addition to hog's hair tools, which, as before observed, are longer than those used in oil-painting, "small pencils of otter hair in quills are used: no other hair resists the lime, but becomes either burnt or curled. The palette, of the material and form before described, is covered with a light-coloured varnish, to protect the tin from rust. Rain-water (that has not passed through an iron tube), boiled, or distilled water, should be used from first to last in all the operations of fresco-painting."

Prof. Hess continues:—"After the painter has laid in his general colour, he should wait half an hour or an hour, accordingly as the colour sets, before he proceeds to more delicate modelling. In these first operations he should avoid warm or powerful tints, as these can be added with better effect as the work advances. After the second painting and another shorter pause, the work is finished with thin glazings and washings. In this mode the requisite degree of completion can be attained, provided the daylight and the absorbing power of the plaster last. But if the touches of the pencil remain wet on the surface, and are no longer sucked in instantaneously, the painter must cease to work; for henceforth the colour no longer unites with the plaster, but when dry will exhibit chalky spots. As this moment of time approaches, the absorbing power increases, the wet brush is sucked dry by mere contact with the wall, and the operation of painting becomes more difficult. It is therefore advisable to cease as soon as these indications appear. If the wall begins to shew these symptoms too soon—for example, in the second painting—some time may be gained by moistening the surface with a large brush, and trying to remove the crust or setting that has already begun to take place; but this remedy affords but a short respite. In the additions to the painting on successive days, it is desirable to add the new plaster to that part of the work which is not quite dry; for if added to dry portions, the edges sometimes exhibit spots. Various other effects sometimes take place from causes that cannot be foreseen; and

the remedies must be provided by the ingenuity of the artist, as the case may require."

The following extract from a letter addressed by Mr. Andrew Wilson to his son (in March last) will render the process of painting in fresco more intelligible; but it is almost needless to observe, that in such details the practice of painters may vary considerably:—

"I lately went to the royal palace (Genoa) to see the Signor Pasciano paint a ceiling in fresco. His tints had all been prepared before my arrival; he had only two in pots, viz. pure lime and a very pale flesh-tint. He had no palette, but a table with a large slate for the top: on it he set round, 1. terra vert; 2. small; 3. vermilion; 4. yellow ochre; 5. Roman ochre; 6. darker ochre; 7. Venetian red; 8. umber; 9. burnt umber; 10. black. These colours were all pure, mixed only with water, and rather stiff; put down with a palette-knife, perhaps about an ounce, or two at most, of each. He mixed each tint as he wanted it, adding to each from the pot of flesh-tint or that of white. Near him lay a lump of umber; and on taking up a brushful of colour, he touched this with it: the earth instantly absorbed the water, and he was thus enabled to judge of the appearance which the tint would present when dry. The painter used a resting stick with cotton on the top, to prevent injury to the intonaco. The intonaco being prepared in the manner which I have described, the moment it would bear touching he set to work. The head was that of the Virgin; he began with a pale tint of yellow round the head for the glory (the colour of the ground, owing to the mixture of sand with the lime, it is to be remembered, is a cool middle tint); he then laid in the head and neck with a pale flesh colour, and the masses of drapery round the head and shoulders with a middle tint, and with brown and black in the shadows. He next, with terra vert and white, threw in the cool tints of the face; then with a pale tint of umber and white modelled in the features, covered with the same tint where the hair was to be seen, and with it also indicated the folds of the white veil. All this time he used the colours as thin as we do in water-colours; he touched the intonaco with great tenderness, and allowed ten minutes to elapse before touching the same spot a second time. He now brought his coloured study, which stood on an easel near him, and began to model the features, and to throw in the shades with greater accuracy. He put colour in the cheeks, and put in the mouth slightly; then shaded the hair and drapery, deepening always with the same colours, which become darker and darker every time they are applied, as would be the case on paper, for instance. Having worked for half an hour, he made a halt for ten minutes, during which time he occupied himself in mixing darker tints; and then began finishing—loading the lights, and using the colours much stiffer, and putting down his touches with precision and firmness: he softened with a brush with a little water in it. Another rest of ten minutes: but by this time he had nearly finished the head and shoulders of his figure, which, being uniformly wet, looked exactly like a picture in oil,—and the colours seemed blended with equal facility. Referring again to his oil study, he put in some few light touches in the hair, again heightened generally in the lights, touched too into the darks, threw a little white into the yellow round the head; and this portion of his composition was finished, all in about an hour and a half. This was rapid work; but you will observe that the artist rested four times, so as to allow the wet



to be sufficiently absorbed into the wall to allow him to repass over his work. The artist now required an addition to the intonaco. The tracing was again lifted up to the ceiling; and the space to be covered being marked by the painter, the process was repeated; and the body and arms of the Madonna were finished before I left him at one o'clock."

A second letter goes into further detail; but supplies no new instruction. The following is, however, a curious fact:—"You can strengthen by the simple repetition of tint; but if the day be very dry, after an hour or two this process of repeating with the same tint produces an opposite effect, and instead of drying darker, it actually dries lighter. In drying, the water comes to the surface, and actually falls off in drops; but this does no harm whatever to the work, although it sometimes looks alarming."

Mr. C. Wilson observes that the Aurora of Guido, in the Rospigliosi palace in Rome, was painted on a copper trellis, and afterwards fixed on the ceiling where it still exists. He adds, that this fresco was offered for sale about fifteen years since, and that its safe removal was guaranteed. Mr. W. Thomas states that some small (landscape) frescos, by Prof. Rottmann, in the Hofgarten in Munich, were painted on an iron frame and wire-work, and fixed in their situation afterwards. The example of Guido's Aurora, the figures of which are larger than life, shews that it would be possible to prepare moveable frescos for situations where this might be thought necessary; for example, before flues or tubes in walls. But it is to be remarked, that flues behind frescos have generally injured them. Mr. Aglio, who painted some frescos at Manchester some years since, attributes the great alteration of the colours in them partly to this circumstance; but also to his having been supplied with lime that was much too fresh. Cavaliere Agricola, in examining the frescos of the Vatican, found that the "Heliodorus" had suffered considerably from a flue behind it. The plaster had been detached from the wall, and projected in some places nearly four inches: it had been secured with nails, and the cracks had been filled with some composition by Carlo Maratti in 1702. The fresco of the "Defeat of the Saracens at Ostia" has been injured in like manner by a chimney behind it. In connexion with the subject of movable frescos it may be observed, that the operation of detaching the mere painting from the wall, almost independently of the plaster, has been often practised with success.

\* No. V. The methods of fresco-painting described by early writers on art, coincide generally with the statements heretofore given; the only point on which those writers do not appear to insist, is the necessity of keeping the lime for a very long period. In other respects, Cennini and Leon Battista Alberti, in the fifteenth century; Vasari, Armenini, and Borghini, in the sixteenth; Andrea Pozzo, in the seventeenth; and Palomino in the beginning of the eighteenth, describe, more or less fully, the same process. Vitruvius suggests, that where there is danger of damp affecting the coats of plaster, a thin (brick) wall should be carried up within, and in some measure de-

tached from the main wall.\* When timber partitions were to be covered with stucco, two layers of split reeds were nailed with broad-headed nails on the upright and cross pieces, the one vertically, the other horizontally; "the double row of reeds thus crossed and firmly fixed prevents all cracks and fissures." The coats of plaster, from the rough-cast to the finished surface, were numerous; namely, after the rough-cast, three of sand and lime, and three of marble-dust and lime.† The last coat was often highly polished. "When," Vitruvius afterwards observes, "only one coat of sand and lime, and one of marble dust and lime are used, the plaster is easily broken, and cannot receive a brilliant polish." When frescos were added, the surface was necessarily somewhat less smooth. The passage that follows, relating to paintings on walls, has been often the subject of controversy; but when compared with the practical details of fresco, already described, it can hardly fail to be understood as referring to that method. The ancient writer's mode of accounting for certain effects is, of course, unimportant. "Colours," Vitruvius observes, "when carefully applied on moist stucco, do not therefore fade, but (on the contrary) last for ever; because the lime having been deprived of moisture in the kiln, and having become porous and absorbent, readily imbibes whatever (moisture) comes in contact with it; and the whole, when dry, seems composed of one and the same substance and quality. Hence stuccoed walls, when well executed, do not easily become dirty; nor do they lose their colours when they require to be washed, unless the painting was carelessly done, or executed after the surface was dry." The general evenness of the wall is here explained to be essential to the due effect of the paintings: the opposite evil, that of an undulating surface, on which dust lodges irregularly, is seen in some of the frescos of the Vatican.

This general evenness of the plaster does not suppose unpleasant smoothness of surface in the fresco: in many Italian, and indeed many antique mural paintings, the traces of the brush often indicate a considerable body of colour; but care seems to have been taken not to load the surface unequally. In a London atmosphere this comparative evenness of the surface might, on the Vitruvian principle, protect the painting longer from smoke and dust, while it would assist the operation of cleaning. But the work might be protected by other means: the plaster might be applied so that the face of the wall—at least in the portions intended to receive frescos—should not be quite perpendicular, but incline a little inwards (with reference to the room) towards the upper part. In connexion with the question of surface, it may be remarked that the hardening of the lime takes place sooner in proportion to the roughness of the surface. Captain Smith remarks (p. 173), "It would be difficult to credit, did we not see it, how great an obstacle a smoothness of surface presents to the penetration of the carbonic acid."

Leon Battista Alberti copies Vitruvius in many points. The last coat should be as white as marble; in fact, pounded white marble should

be used instead of sand. This coat need not be thicker than half a finger's breadth; some make it no thicker than the sole of a shoe. Various directions follow, partly derived from Vitruvius, partly from his own experience. Speaking of colours that are fit and unfit for fresco, his expressions are at once in accordance with an ancient authority\* and with modern practice: in this, as in other instances, Leon Battista Alberti appears as the connecting link between ancient and revived art. He speaks of the "newly invented art of painting with linsed oil" as calculated to last for ever on walls, provided they are perfectly free from damp: on this subject he could, of course, have no experience. He concludes by observing that he had seen even fresh lime painted with colours prepared from vitrified substances.

Cennini has recorded the old Florentine methods.

Armenini describes some varieties of the process; and, speaking of retouching, observes,† "In frescos which are not exposed to the weather, it is possible to give the requisite completeness by going over the work when dry." The shadows, he adds, may be finished and deepened "by hatching, as in a drawing, with black and lake, in water-colours, using a brush of marten-hair, not too small. In diluting the colours, some use gum, some thin size, some tempera (white and yolk of egg).‡ He admits that in the course of time such retouchings fade.

The descriptions of Vasari and Borghini are more concise.

Andrea Pozzo, the author of the original of the Jesuit's Perspective, and the painter of the celebrated ceiling of S. Ignazio in Rome, and other works of the kind, added a short treatise on fresco to his great work on perspective, from which the following is the only new point. The palette: "Before beginning to paint, the colours are to be prepared, as well as the intermediate tints—such, at least, as are wanted for one figure: indeed, if a mass of architecture is to be painted, it will be necessary to prepare a key-tint for the whole work, otherwise it will be found difficult in repeated operations (after the tints have changed in drying) to match

\* Pliny (l. 35, c. 7) observes that certain colours, which he enumerates, are unfit for fresco (utro), but may be employed on a dry ground of gypsum (crustulum). So elsewhere (l. 33, c. 13), speaking of an artificial blue, he states that it would not stand on lime, "usus in creta, calcis impatient." Andrea Pozzo observes, that all colours may be used on a ground of gypsum; the word *creta*, or its diminutive, is probably to be understood here to mean gypsum; the similar Italian word is often employed in this sense. Sir Humphry Davy observes, "The ancients were not acquainted with the distinction between aluminous and calcareous earths; and *creta* was a term applied to every white fine earthy powder." (*Phil. Trans.* for 1815, p. 112, note.) The precise meaning of *creta* is, however, here less important; the above passages of Pliny, together with that before quoted from Vitruvius, are sufficient to establish the fact that the ancients painted on moist lime. The analysis of some antique paintings by Sir Humphry Davy confirms this.

† Director Cornelius, in addition to his opinions already given, thus expresses himself in answer to some further inquiries:—"All lime used for the first and second coats on the wall should be old, having been preserved in pits: that lime only is boiled which is used as a pigment."

‡ This is explained in l. 2, c. 8 (on Tempera). "The colours are commonly mixed with thin size, and also with tempera, except the blues, which would become green, owing to the yellowness of the egg medium." It appears from Cennini (ib. p. 70), that the yolk of egg was used with the white, and even alone; the white alone was sure to crack. Armenini further observes: "The Flemish artists use size alone, because tempera has the effect of darkening the colours." The vehicles are, of gum, size, vinegar, and white or yolk of egg, used by the moderns for tempera (or for retouching frescos), were all employed by the ancients. See Pliny, l. 35, c. 6.

\* The noble frescos by Paul Veronese, removed from Venice some twelve or fourteen years ago, and brought to England by the late eminent engraver, Mr. Vendramini, were detached in this manner. They were frequently described in the *Literary Gazette*; and we have to regret that they did not find a purchaser in The Nation. We know not where they are now, and whether together or separated. They might be brilliant ornaments in any National Structure.—*Ed. Lit. Gaz.*

\* De Architect. l. 7, c. 4. This is the mode in which the stuccoed and painted walls of Pompeii are constructed; the bricks or rather tiles are placed edgewise, and are connected by leaden cramps to the brick or tufo wall, without being in immediate contact with it.—*Communication from the Chevalier Schick.*

† Pliny (l. 36, c. 23) says, that three of sand and lime, and two of marble dust and lime are indispensable.

‡ A similar opinion is expressed by a Venetian painter, Paolo Pino: *Dialogo di Pittura*, Ven. 1548, p. 19.

the colour. Other methods, however necessary, need not be described, as they are common to oil-painting.\* The following is Pozzo's method of preparing vermilion for fresco:—"This colour is altogether hostile to lime, particularly when exposed to the external air; but I have often used it for draperies in paintings executed in interiors, having first prepared it as follows: Take pure vermilion in powder, and, having placed it in an earthenware vase, pour on it the water that boils up when lime is slaked in it; the water, which should be as pure as it can be, is then poured off, and the operation is often repeated. In this manner the vermilion is penetrated with the quality of the lime, and always retains it." Cennini and Armenini, on the other hand, distinctly say that vermilion will not stand in fresco.

Palomino, in his first general account of fresco, gives a list of the principal works in that method executed by the Spanish masters in Madrid, Cordova, and Seville. His description of the method itself is fuller than those hitherto referred to in his paper; but, to avoid unnecessary repetition, it will be sufficient to quote his directions where they differ from those already given. "The lime should," he says, "be prepared, if possible, four or six months before it is used. Then, after having been passed through a hair-sieve, it is mixed with sand, quite free from clay, sifted in like manner." His directions for doing this are minute. The quantities are to be equal: this he had found, from his own experience, to be the best proportion, especially if the lime is rather fresh; but if not, the plaster may be composed of three parts of lime to two of sand. This stucco is to be kept in a large tub in which it may be conveniently stirred; it is to be kept quite moist, and remains covered with water. If the work to be executed is extensive, it will be well to prepare more than one tub; thus, while the first is being used, the additional provision may become duly tempered. In this state it is to be stirred and beaten daily, taking care to remove the pellicle which remains on the surface of the water; thus prepared, it becomes perfectly mild, and of the consistence of lard; it no longer injures the colours, nor, in passing from the wet to the dry state, is it liable to those changes which sometimes disfigure the most expert. "Three things are essential in the rough-cast before applying this intonaco; first, that it should be perfectly dry, otherwise saltpetre will appear; next, that it should be generally level, though rough, for if not, the intonaco will be unequally thick, and will crack where it is thickest; thirdly, that it should be well wetted before applying the intonaco." The author even recommends wetting the portion to be painted the evening before, especially in summer. "The intonaco should be about the thickness of a dollar. After it is well spread, the assistant is to go over it with a roll of soft wet linen, to get rid of the extreme smoothness, to remove the traces of the trowel, and slightly to stir the sand. The surface is next to be lightly passed over with a handkerchief, to remove the particles of sand which are on the surface, and which, in painting ceilings," the author observes, "might get into the eyes. Care must be taken, in tracing the first portion of the composition, to fix the paper precisely in the right place, because the subsequent lines depend on the first; for this purpose the whole drawing had better be first fitted to the space, before it is cut up for the convenience of tracing." The drawing—in this instance a pricked outline—is pruned with a bag of pounded charcoal; the edge of the portion first

applied should also be pounced, as a guide where to cut off the superfluous intonaco: it is, however, cut away not close to the line so marked, but about two fingers' breadth from it, to avoid cracks and to ensure the completion of the portion traced to the very edge: (the remainder of the superfluous intonaco is not to be scraped away till the day's work is done). The dotted outline left by the pouncing is then to be gone over with black chalk, which will at once leave a dark line, and at the same time slightly indent the surface; so that if, in painting, the chalk line should disappear, the indented one will still serve as a guide. In describing this method the author alludes to the old method of tracing with a wooden point, and refers to frescos thus drawn in the palace "del Pardo."\* He speaks of the finished cartoons of Michael Angelo, Raphael, the Carracci, and others, but observes (and here the degeneracy of his age appears), that since their time artists had become impatient of so much toil, having found that their enthusiasm evaporated before the period arrived for the execution of the painting. The surface is now to be again lightly wiped with a handkerchief, to remove the charcoal that might remain; it is then to be sprinkled with water with a plasterer's large brush; this and a vessel of clean water are to be kept at hand, as the same operation may require to be often repeated, especially in summer. Another brush and a separate vessel of water should be kept for washing out any work which may require to be effaced; the water in this second vessel becomes gradually tinged with lime, and cannot serve for sprinkling the work, as it would leave white spots. In frosty weather it is necessary to keep these vessels on the fire; and the assistant should use warm water in first preparing the wall. "If," the author continues, "owing to extreme cold, the surface of the intonaco freezes, the effect is worse than rapid drying, for no absorption takes place, and the colours afterwards crumble off like ashes, as I have myself experienced.† If, therefore, the use of warm water is not sufficient to prevent such effects, it will be better to wait for milder weather." The list of colours does not materially differ from those already given, but the qualities and changes of the various pigments in fresco, and the best modes of employing them, are minutely described. Vermilion, the author says, will stand, if passed over terra rossa. The preparation of the lime for mixing with the colours is the same as that already mentioned; the composition of the principal tints, and their preparation immediately before employing them, are described.‡ A close silk-sieve is recommended in preparing the white for the palette. If the lime be too fresh, its causticity may be reduced by mixing finely ground marble-dust with it. A large palette of well-prepared canvass is proposed, on account of its lightness. The palette is cleaned from time to time with a sponge. In the execution, the background and more distant portions of the work allotted for the day are to be put in first. The observations on these practical details are copious and useful. The tints may be softened, if desired, so as to equal the union of oil-painting, by means of a moderately moistened brush. For retouching, the author recommends goats' milk, or common milk thinned with water, and mentions some colours that

may be employed.\* Luca Giordano, he adds, retouched with white of egg. It appears, from the author's experience (and this is confirmed by modern practice), that retouchings are most necessary at the junctions of the successive patches of the intonaco. The author remarks, that the old masters went over the intonaco with a general tint of white and terra rossa before they began to paint, to render the surface more even. The operation before described, of pressing and smoothing the surface by means of paper, was, he states, practised by them at last, when the day's work was quite completed. He concludes with some observations on cupola-painting, and on the construction of scaffolding.

From the report of Cavaliere Agricola on Raphael's frescos in the Vatican, it appears that the effect of those paintings was originally much heightened by retouchings, some of which have faded. Thus, in the architecture of the "School of Athens," the masses of light and dark only were put in *in fresco*; but the minutest forms and mouldings were added in water-colours, when the fresco was dry: a similar double operation is observable in white draperies. In some instances even coloured retouchings are apparent. These are introduced in the mode described by Armenini: not in masses, but by means of hatching (employing lines, as in shading a drawing). One of the cardinals in the subject of the "Attila" is thus finished. Such retouchings appear to be distinct from those added by Carlo Maratti.

*Line fit for Fresco-Painting.*—On this important point—should any extent of fresco-painting be called for either in our Houses of Parliament or any other national buildings (which, we must say, we consider to be very unlikely, unless some foreign artists obtain a commission),—the recipes are given from a multitude of writers, both of ancient Italy and modern Germany. As they can be of little interest to any one except a competitor for employment in the art, we need not go into the various recommendations.

*Communication from Dr. Reid, on the probable Effects of Gas on Fresco-Paintings.*—1. In considering the influence of gas, I presume that I need not advert to the effect of sulphur or ammonia—two impurities which gas frequently contains—as the entire exclusion of these impurities can be effectually secured by selecting proper materials for its preparation, or by such subsequent operations as the quality of the substance employed may indicate. 2. According to the system proposed for using gas which has always been advocated in connexion with the ventilating arrangements for the new Houses of Parliament, even were a leakage of gas to occur, this gas could not affect fresco-paintings there, whatever its quality might be, as it will instantly be carried off by the air-drains left for ventilating the gas-burners, which will always be sustained in operation, so as to guard against the ingress of gas, and also to prevent its local accumulation in case of leakage from any of the pipes. 3. The removal of gas in this manner is greatly facilitated by centralising the burners. 4. If arrangements be adopted which shall certainly secure the removal of any gas which may arise from leakage of pipes, it is scarcely necessary to remark that there will be still less danger of any injurious action from the use of gas when it is actually burning, as the currents in the air-drains proceeding from

\* There were frescos in this palace by Vicencio and Bartolomé Carducho and Eugenio Cajés.

† The principal frescos of Palomino are at Valencia, Salamanca, and Granada. He died at an advanced age in 1726.

‡ For some of these details the author refers to a previous chapter (vol. ii. p. 110), on the practice of tempera-painting.

\* Some blues are best added when the wall is dry; thus, it is related, that when the pope compelled Michael Angelo to remove the scaffolding from the Cappella Sistina, the retouching of ultra-marine had not been added. (See Condiotti, Vita di Michelangelo.)

the burners will then be in greater force. 5. Gas may be used in many other modes, so as to imitate the diffused light of day; and the products of combustion can be excluded as essentially in these cases as in the arrangements that have been mentioned. 6. As it is obvious, accordingly, that the moisture and carbonic acid produced by the combustion of gas, and also any unconsumed gas, can be effectually removed, no apprehensions are entertained as to any injury to fresco-paintings from the use of gas.

[Looking carefully at the whole of this fair and candid report, embodying much information of interest to the Fine Arts, we cannot but come to the conclusion, that a very small proportion of the embellishment of the new Houses of Parliament is likely to be assigned to Fresco-paintings. It seems to us that to try the experimental foundation of a school, to which this art is almost entirely unknown, upon so great and important a scale, would hardly be wise or judicious. Our climate also, on the foggy river-side, is untried in its effects upon works of the kind. But, on the contrary, we have already existing painters in oil and sculptors superior to all Europe, and having only a very few of the masters in two or three countries to be compared with them. In their hands there would be no danger of failure, and their works would endure and be apposite and admirable for ever.—*Ed. L. G.*]

#### NEW PUBLICATION.

*Italy. Part VIII.* By Wm. Brockedon, Esq., F.R.S. Lond., Duncan and Malcolm; Glasgow and Edinburgh, Blackie and Son.

THE Isola di Sora in this Part is a beautiful subject, and beautifully treated; and Arezzo is still more rich in architectural features; whilst Olevano is wild and picturesque as the painter could wish. The variety of the three render this one of the most gratifying of the divisions we have yet seen, handsome and interesting as they have all been.

#### ORIGINAL POETRY.

##### A FAMILIAR RELATION OF THE QUEEN'S EMBARKATION.

"Such a getting up!"—*Old Song.*

"Ur, up! don't you hear them? She's coming—she's coming!  
Get up! don't you hear them?—the bugles, the drumming!

The long-roll has beaten at peep of the morn,  
And 'water your horses and give them their corn'  
Sounds early to let the beasts drink the Queen's health:  
Her Majesty comes not to Woolwich by stealth,  
But terribly soon in the morning. Get up!  
After asking the captain to tea and to sup  
On purpose to get us all into 'the yard,'  
Why don't you get up?" "Lark! it's raining quite hard!  
Never mind—there we're dress'd. Oh, dear! that is thunder—

Will her Majesty put off her voyage, I wonder?"  
"Oh! no—she is coming; there go the Marines,  
And there goes a carriage! It can't be the Queen's.  
Thank you, captain; we've not kept you waiting, I trust:  
The girls were so lazy." "Oh, ma, how unjust!  
You know we all waited, because you we're dress'd."  
"You are come in good time—you will see here the best:  
She is shortly expected; that very old lord,  
Who is toddling about with a very long sword,  
Just said that the Queen is most punctual. She is here!  
The gates are thrown open, and now there's a cheer;  
Marines present arms, and the band loudly plays,  
While the Queen is reveal'd to the multitude's gaze.  
That's the Prince whom you see at the carriage-door stand.

There—the old Duke of Cambridge kisses her hand:  
Now he kisses her cheek. That's \* \*, good luck;  
When he spoke to the Queen she almost turn'd her back.  
Now the Prince and the Duke hand her down to the boat.

Hats off! for the Queen of old England's about!  
Cheer follows on cheer—she's away, she's away!  
"God bless her!" cry voices too cheok'd to hurrah.

The yacht has mann'd yards, and the barge gains her side,  
Where her captain receives England's treasure and pride;  
While a battery of field pieces, "all of a row,"  
In the dockyard is firing remarkably slow,  
In minute-gun fashion, that does not much suit  
With our idea of a royal salute.  
Well, away the yacht glides, without spreading a sail,  
Tugg'd along, with the Queen, at the steam Monkey's tail;

And the veteran Duke, with Lord Bloomfield and others,  
Walk'd up the yard chatting as though they were brothers.

Then the crowd of good people, who rose in the night  
To get off the Queen's embarkation a sight,  
Went home mighty pleas'd that they we're half as wet  
As they thought when from home they all started to get;  
For the rain did not pour, as it promis'd at first;  
But having to wake up so soon was the worst:  
And it happen'd, so early the Queen came and went,  
That hundreds, who hurried, with loyal intent,  
To Woolwich that day were ill-temper'd,—I wren  
It was that they hadn't a sight of the Queen!

Woolwich, 2d Sept., 1842.

#### BIOGRAPHY.

DR. IRELAND, dean of Westminster, died on Friday the 2d, aged 81. He was the author of several esteemed works in unison with his holy calling. When vicar of Croydon, he published "Five Discourses," containing arguments for and against the reception of Christianity by the ancient Jews and Greeks (1796); a sermon, in the year 1807, on "The Claims of the Establishment;" but his chief publication was in 1809, "Paganism and Christianity compared, in a course of Lectures to the King's Scholars of Westminster School."

Dr. Ireland, we believe, contributed many articles to the *Quarterly Review*; and we know that he was the intimate friend of its able editor, William Gifford,\* in whose society we have frequently met him. He was a man of very great learning; and is thus spoken of in the *Review* we have just mentioned, vol. xix., 1818, in a notice of Lord (then Mr.) Brougham's Education Committee:—"Just as our remarks were going to press, there was put into our hands a printed 'Letter to Mr. Brougham,' from the Rev. Dr. Ireland, a gentleman whom to mention is to praise, and whose virtues reflect honour on the high station which he fills." It has been suggested that the demise of this venerable divine may open the way for arrangements between the public and the chapter of Westminster, such as are desired by every well-wisher to the church and to the cultivation of good feelings and a better taste among the people, who have been too much excluded from these sacred and truly reforming edifices.

#### THE DRAMA.

*English Opera House.*—Here a thorough change in the entertainments during the last week attracted fuller audiences. Carter, the lion-king, with a beautiful batch of beasts, is not content to prove his power over their fierce natures by the usual cage-exhibition, but on the open stage rolls about in playfulness, or in seeming struggle, both with tiger and with lion: the latter he even tempts with food, and tries to tease him by alternately shewing and hiding the meat, &c. His command over, and apparent friendliness with, the creatures are really extraordinary. The old lion is a splendid fellow, and the leopards are in fine condition. *Pierce Egan's Tom and Jerry in Dublin*, revived, affords Mr. Oxberly an opportunity of displaying some genuine comic acting; his *Jemmy Green* is excellent.

\* We observe by the daily papers, that Dr. Ireland's dying request was (similar to Gifford's) to be buried by the side of his constant friend; which was of course obeyed.

#### VARIETIES.

*Voracious property of the larger species of the "Penny-post" Letter.*—In the early part of this week, on opening, at the "Dead-letter Office," an epistle returned from a garrison-town near London, a note, of reasonable dimensions, was discovered therein, which had evidently, from its bearing a separate post-mark, been swallowed by its larger neighbour among the shoal of letters in the mail-bag. The fact that this cormorant was a *rejected*, and not an actual "dead-letter," leads us to imagine that it was of the well-known dangerous species called the *Lawyer's letter*. The note *swallowed* proved—strangely enough—an invitation to dinner: it is in a perfect state of preservation, not at all decomposed by the acrimony of the letter which gorged it, and, as the country newspapers say, "it may be seen at our office," with a certificate from the post-office, written on the envelope, to the effect above stated, accounting for the delay in its delivery.

*New Light.*—The unsightly lamp between Northumberland House and the corner of Trafalgar Square, which we mentioned as among the present deformities of and about Charing Cross, is the sustainer of a brilliant new light, called after its inventor the "Boccaccio Light." Thus, like the toad, ugly and venomous, it yet bears a precious gem in its head.

*Dr. Payerne's Diving-bell*, which is supplied with atmospheric air by an apparatus under the water, has this week been successfully experimented upon at Spithead.

*Foreign Railways.*—The Neapolitan government has just authorised a route to be laid down from Naples to the frontier of the Roman States, near to Terracina.—*Gazette d'Angoulême.*

*The Danube.*—The first stone of a grand suspension-bridge, to connect together the cities of Pesth and Buda, has been laid with great ceremony by the veteran Archduke Charles. English engineers, of the name of Clarke, are at the head of the works.

*Earthquakes*, chiefly affecting the sea around the Molucca Islands, and felt to a great extent, took place from the 16th to the 21st of December. The accounts from Amboyna state the motion to have been horizontal, and the water much agitated.

#### LITERARY NOVELTIES.

In our Review of Jukes' Newfoundland, we animadverted on the want of a map; but we have since received one, which, it seems, was by mistake omitted to be put into our copy.

*Publishing.*—Messrs. Longman and Co. have just issued No. 1. of a new series of the monthly list of all new books published in Great Britain, which promises to be a marked improvement upon the previous plan, and also to lead to an equal or greater improvement in "The Publishers' Circular," so as to render it a perfect British bibliography. The No. before us contains, first, a list of all new books and new editions published within the preceding month, with their full titles, number of pages, price, and arranged in alphabetical order: they amount in all, big and little, to 119 publications. The second part consists of notices of books in preparation—a poor prospect of 19; the most prominent of which are the Correspondence of the fourth Duke of Bedford, edited by Lord John Russell—a new edition of Hooker's British Flora—a Scripture Herbal, by Lady Callcott—Professor Mosely's Mechanical Principles of Civil Engineering—The Gems of Stuart Newton, R.A.—Nixon's illustrated edition of the *English Tour*—the second part of Oliver's Picturesque Scenery of the French Pyrenees. The third part is miscellaneous notices, with opinions of the press on a very few recent publications. Altogether the sheet monthly is calculated to be very useful.

#### LIST OF NEW BOOKS.

Lectures on Female Prostitution, by R. Wardlaw, D.D., post 8vo, 4s. 6d.—Observations on Extension of Copyright of Designs, by G. Brace, post 8vo, 3s. 6d.—Exercises on the German Grammar, by Franz Demmler,



12mo, 2s. 6d.—Children's Mission, Three Tales, by G. Waring, fcp. 4s. 6d.—How did England become an Oligarchy? by Jonathan Duncan, Esq., 18mo, cloth, 2s.—Rev. J. Stevenson on Impotent Prayer, 32mo, 2s. 6d.—Treatise on the enlarged Tonsil and elongated Uvula, by J. Yearley, roy. 8vo, 7s. 6d.—The Parish Constables, Act, 56 Vict. c. 109, with Notes, &c., by W. G. Lumley, 12mo, 3s.—The Youthful Christian, by J. Burns, 18mo, 2s.—The whole Works of Archbishop Usher, Vol. V., 8vo, 12s.—Family Secrets, by Mrs. Ellis, Vol. II., post 8vo, 12s.—Transactions of the Institute of Civil Engineers, Vol. I., new ed., 4to, 30s.; Vol. II., new ed., 4to, 28s.—Morning and Evening Services and other Prayers for Families, by Rev. W. K. Hamilton, 12mo, 5s.—Parochial Sermons on Various Subjects, by Rev. J. Cowe, 12mo, 6s.—Roman Forgeries and Falsifications, by Rev. R. Gibbins, Part I., 8vo, 7s. 6d.—Pocket Companion and Ready Reckoner, by Edward Ryde, fcp. 8vo, 10s. 6d. bound.

### METEOROLOGICAL JOURNAL, 1842.

August.	Thermometer.	Barometer.
Thursday . . . 25	From 55 to 69	29.70 to 29.73
Friday . . . . . 26	" 60 " 71	29.79 stationary.
Saturday . . . 27	" 56 " 71	29.91 " 29.93
Sunday . . . . . 28	" 58 " 70	29.95 " 29.97
Monday . . . . . 29	" 56 " 69	29.96 " 29.92
Tuesday . . . . . 30	" 59 " 69	29.95 " 29.98
Wednesday . . 31	" 47 " 61	30.04 " 30.11

Wind N.E. and N. from the 25th to the evening of the 27th; since very variable. 25th, thunder and lightning about 4 A.M. and 7 P.M., clear about noon; 26th, generally clear; 27th, morning cloudy, afternoon clear; 28th, generally clear, except the morning, lightning in the S.E. in the evening; 29th, morning rain, noon clear, afternoon cloudy, thunder and lightning from half-past 6 till a quarter past 7 in the evening; 30th, generally cloudy; 31st, clear till the evening. Rain fallen, 7.25 of an inch.

Sept.	Thermometer.	Barometer.
Thursday . . . 1	From 49 to 64	29.94 to 29.86
Friday . . . . . 2	" 63 " 74	30.06 " 30.14
Saturday . . . 3	" 55 " 70	30.15 " 30.13
Sunday . . . . . 4	" 53 " 66	30.13 " 30.16
Monday . . . . . 5	" 56 " 69	30.15 " 30.04
Tuesday . . . . 6	" 48 " 68	29.94 " 29.92
Wednesday . . 7	" 45 " 69	29.85 " 29.53

Wind N.W. on the 2d, 4th, and 6th instant, otherwise S. and S.W.: except the 1st instant, when rain fell, generally clear, till the evening of the 7th, when a severe storm of thunder, and lightning of remarkable vividness, accompanied by heavy rain, passed over. Rain fallen, .385 of an inch.

CHARLES HENRY ADAMS.

Latitude, 51° 37' 39" north.  
Longitude, 3° 51' west of Greenwich.

### TO CORRESPONDENTS.

We beg publicly to thank Messrs. A. Bronson Alcott, Charles Lane, and Henry G. Wright, for their invitation, on Wednesday last, to partake of "a simple repast of vegetables, at half-past one o'clock," at Alcott House, Ham., and attend their "parliament," in which so many great questions are brought forward, and very new views taken of them. But we have looked over their publications, *The Heathen and The Phalanx*, and do not so much like the little we can understand of them as to induce a wish to hear the same sort of matter *ad hoc*. Besides, a dinner, or even a lunch, on turnips and cabbages, has no attractions for us: otherwise we could abide the Ham.

"An Old Merchant" is right. Byron's paraphrase of Adrian's Address to his Soul is not worth a jot; but his own (we say it kindly) is not a whit better. In fact, the Latin is untranslatable into poetry of any other language, and even into prose. Almost every word is the suggestion of an idea; and cannot be rendered without a length of language which would destroy the essence of—

Animula, vagula, blandula,  
Pallidula, rigida, nudula, &c.

But though there is a playfulness in the original, which Byron has made sentimental, we wonder where our intelligent correspondent has found authority for his "Thou flier," "little soul," and other liberties, which, though they may be in the spirit of Adrian, are not in his Address.

Lector is informed that the term *Morganian marriage* has nothing to do with the name of Morgan: it simply means what is called a left-handed marriage, not at all uncommon in Germany, and is derived from the Gothic word *Morgan*, limiting or shortening.

The elegiac lines by Alph, having been published in another periodical, cannot appear in the *Lit. Gaz.* We think we have received the volume mentioned, and hope in a short time to notice it.

### ADVERTISEMENTS.

#### MISCELLANEOUS.

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25	1 18 11	40	2 19 6	55	5 5 4
30	2 4 8	45	3 9 1	60	6 15 3

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